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SAMPAN

The Only Bilingual Newspaper Published in New England Serving the Asian Community

Vol. XXI
No. 7
Jan. 15, 1993

Section A



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壬子年正月
無咎
曾志鑒



曾志鑒作

by Chi Lau Tsang

THE SAMPAN

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The New Year in Asia

New Year's Stories, Past and Present

By Hungwah Yu Goodman

The Spring Festival (Chinese New Year) is characterized by its festivity and good spirit. Food is prepared in huge quantity; everyone is dressed in his or her best, and kids are given "red packet money" for good luck. To the Chinese people, New Year brings hope and happiness.

However, the story of the Year does not have such an innocent origin. Here is how it goes:

A long long time ago, a far away village was plagued by a "Year" monster which lived in the nearby mountain. The monster was terrible to look at and it had an enormous appetite. Every year, near the end of the harvest, it would go into the village and claim many livestock and ruin many crops, all of which were precious to the simple villagers.

The villagers could only grit their teeth and bear their fate with resignation. Whenever the "Year" monster came to the village, these folks would hide behind locked doors and pray that the fruits of their labor be spared this time.

One day a traveling Buddhist monk arrived at the village and was surprised at the gloomy faces he saw. On finding out the reason for their trouble, he told the villagers, "There is a way to get rid of this monster, after all. I have heard about the creature. Although it is scary looking, it is actually quite timid. All you have to do is put on bright red clothes and make as much noise as possible when the monster comes here again."

Everything happened just as the monk had predicted. As soon as the "Year" monster heard the noise made by the clashing of pots and pans, and when it saw the bright red color that was everywhere and on everyone, it ran away as fast as it could and was never seen again.

When I think about this story, I find it rather amusing. In its unpretentious fashion, the story reflects the simple wish of agricultural people around har-



Woman setting off firecrackers in a village in Guangdong China. Photo by Robert O'Malley

vest time that the results of their hard labor be protected from disasters of all forms. The traditions of donning bright new clothes, letting off fire crackers, and beating a drum in rhythm with the lion dance have double meanings. They are meant to celebrate the passing of danger: the "Year" monster has spared us and we can finally enjoy prosperity. And they are meant to prepare us for the future; we can now discard the old and the undesirable and meet the challenge of the new year as new people who have survived the ordeal of the "year" monster.

Traditionally, the celebration of the New Year in China varies from place to place, with each region offering its own local color and special customs. Since I grew up in Hong Kong, I can talk more eloquently about it than about other regions of China. Though the territory has been under British rule since 1842, it still maintains many Chinese traditions and festivals. Today, firecrackers and fireworks are legally banned, yet

there are enough other forms of celebration to make the New Year a festive occasion. Most stores are closed for three days and reopen for business on the 3rd day of the month. Lion dancers will be busy going from store to store, wishing businessmen good luck in the new year. In return, the lion dancers receive "lucky" money in red packets. The show is full of sound and festivity. It has become customary for these dancers to visit residential buildings too. Well, why not? Chinese New Year is a fun time for all.

People in Hong Kong are superstitious, especially around New Year. All people, big and small, are careful about what they say. The motto is: say as many good things as you can think of or care to; but never let any bad words escape your mouth. But if unfortunately one forgets, as usually is the case with kids, there is a remedy for the damage. You should immediately say "big lucky" (all is well) to ward off the evil. Or else, as people believe, you will have bad

luck in the coming year.

When I was young, no one was allowed to wash his or her hair in my family on New Year's Day. Nor could we sweep the floor on that day. My parents believed that these activities would drive away all fortune that might come our way. On New Year's Eve, you could hear the sound of "receiving the god of prosperity" everywhere. Those kids of a mind to make a quick buck would write the words "gods of prosperity" on a small piece of red paper. Then they would go from door to door, yelling, "The god of prosperity is here!" Naturally no one would turn away such a god. Each household would then take a piece of paper and hand out "lucky" money to these little entrepreneurs. In a city with 6 million people, I imagine these kids are the true gods of prosperity around New Year's.

As you may have guessed, "luck" seems to be the key word to the way Hong Kong people look at Chinese New Year. Yet there is a more serious side to the occasion. After all, this is the first

and the most important festival that we are going to celebrate in the course of the year. We put a lot of emphasis on the significance of starting the year right. There are at least two things worth mentioning. First there is the custom of "waiting up for the year." It involves sitting up past midnight after the standard sumptuous meal on New Year's Eve. It is believed that in doing so we will bring longer life to our parents. The second custom is for parents to hand out red packet money to their children on New Year's Eve. The purpose of this is to "keep the year." I used to put this money under my pillow, separate from other red packet money that I would receive during the festival, and would then take it out only after the holiday was over. We try to "keep the year" with this device, hoping that the precious time will not fly away so quickly, even before we have a chance to make good use of it.

Life in modern times requires efficiency and speed. It seems that people are hard pressed even for time to enjoy themselves. The good old custom of celebrating Chinese New Year until the 15th day of the month therefore has a lot of charm and appeal to me. The culmination of the celebration on this day is to go out at night with friends. The main attraction is to see the lanterns - lanterns of different sizes, colors and designs. These lanterns are also distinguished from others in that people write riddles on them. Anyone interested in them can take a guess. It certainly is a civil way to show off knowledge and wit, both that of the riddle-makers and of those confident enough to solve the riddles.

In my memory, Chinese New Year is a joyful time. It's a time for peace-making and sharing. After all, it is the beginning of a new year. Who wants to keep old grudges or remember old sorrows? It is a time to look forward and make plans, a time to start working hard, though only after savoring the good food and enjoying the merry-making.

Jan. 23, 1993 Begins the Year of the Rooster

By Hsiao Chang

Three days after Bill Clinton starts his new job in Washington, D.C., the excitement-filled Year of the Monkey will become history. Then comes the Year of the Rooster, the tenth in the 12-year cycle of the Chinese lunar calendar.

In Chinese mythology and folklore, the image of the Rooster is usually a positive one, although he never reached the height of popularity reached by the Monkey. Interestingly, however, in the famous tale of the Monkey, the Rooster is one of

the Monkey's allies. As his own effort falls short when battling the fierce Scorpion and Centipede, the Monkey has to turn to the Rooster god and his mother - an old hen I guess - for help. The birds do their job without any problem. After all, the two crawling creatures are among the chicken's favorite snacks.

People born in this year are expected to share the type of personality represented by the Rooster. The character of the Rooster stands for confidence, frankness, aggressiveness, and boldness. The Rooster is usually



a hard worker and a good dreamer. But he needs to be a little careful not to go too far in his dreams. He likes to show off in front of a crowd. Again, try not to make yourself look too 'cocky.'

The year of the Rooster, as the oriental horoscope teaches us, will be neither an exciting one like the year of the Monkey, nor an easy one to live through like the year of the Mouse. We will all have to work hard to make a living. Think about the way the Rooster uses his beak and claws to snatch worms from the soil -

he doesn't get even a small bit of food without effort. Sound familiar? Look at our economy. The recovery is not going to come to earth by itself alone. We all have to work hard to make it happen.

Don't forget another thing only the Rooster can do: he can crow. He crows cock-a-doodle-doo to announce sunrise, and he also crows to forecast a sunny day after a storm. He foresees a brighter future for us. Yet we all need to work hard together to achieve it.

The Lunar New Year falls on Jan. 23. This year's Chinatown (Year of the Rooster - 4691) New Year Celebration will take place on Sunday, Jan. 31, in Chinatown. The festivities will start at noon.

About the Rooster on the Cover

The Rooster on the cover of the Sampan New Year's edition is the work of artist Chau Li Tsang. Last year one of Tsang's remarkable monkey portraits appeared on the Sampan Calendar.

Tsang is a native of Guangdong, China. He first studied western painting and later became well-known for his oil portraits. Tsang then turned to classical Chinese brush painting and studied under the master Shan-shen Yang. His brush paintings of monkeys and other classical subjects are highly respected world-wide.

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The New Year

Your Fortune in the Year of the Rooster

The Chinese Zodiac consists of a 12-year cycle. Each year is represented by an animal. This new year is the year of the Rooster. A customary practice is to have your fortune told for the year. The following is your fortune in the year of the Rooster, according to fortune teller Mr. Puk Yan Chiu, of Chinatown.

Born in the Year of the Rooster (1921, 1933, 1945, 1957, 1969, 1981, 1993):



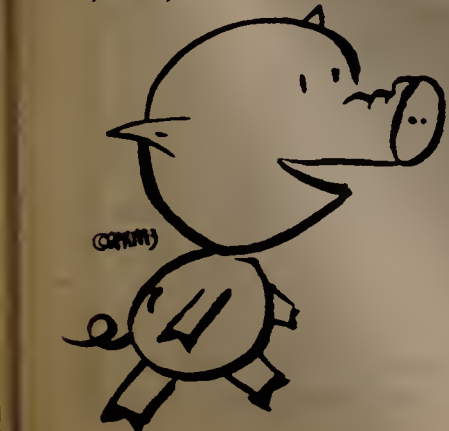
This year is both good and bad for you. Work will not be good all year round. However, you will be rewarded by your hard work. You will be helped by someone important. If you are a student, you will succeed in your school work. Yet be careful when crossing the road. Your regular income will be all right; but you will have plenty of lucky money. Be moderate in gambling.

Born in the Year of the Dog (1910, 1922, 1934, 1946, 1958, 1970, 1982):



This year is not so good for you. Since there is no lucky star on your path, you will not make much progress in work or income. Watch out for legal disputes at work. There will be obstacles in starting your own business. Fall will be a better time. Students need to work hard for good grades. Also be careful with your health. Housewives should maintain good relationships with friends and relatives. Think twice about what you are saying. You will not have luck with money. Gamblers should stop their habit. Exercise more and watch what you are eating. Friendship is good for spring and summer. You should work hard on improving your relationship in winter.

Born in the Year of the Pig (1911, 1923, 1935, 1947, 1959, 1971, 1983):



In general the year is bad for you. Be very cautious before you decide on anything. The 7th and 8th months may pose some health problems. See the doctor as soon as possible. Try not to travel. If you need to go away on business, avoid going in the northeast direction. The 12th month is good. Establish good relations with co-workers and supervisors. Students will not do well in school. Find a study and put bamboo on a desk; this way, the "star of scholarship" will shine on you. Housewives will have problems at home. Handle the daily matters very carefully. If you are single, be very cautious with whom you are going out. It is not a good year money-wise. Be moderate in gambling or investment.

Born in the Year of the Mouse (1912, 1924, 1936, 1948, 1960, 1972, 1984):



This is an extremely lucky year. The lucky star is shining on you. You will succeed in work as well as in school. Don't get involved in gossip or arguments. This summer will present some obstacles. But they will be overcome because of your intelligence. You will be very successful at the end of the year. Go west. It is the best direction. Next best is northwest. Students will do extraordinary work in school. However, be patient with your classmates. Housewives will have many good reasons to celebrate. Keep an eye on your money this summer. Single ladies will get married this year; fall is the best season to do so. You will have money, though do not expect too much lucky money. Be careful with your eating. Summer is not a good time to travel.



Born in the Year of the Cow (1913, 1925, 1937, 1949, 1961, 1973, 1985):

This is not a good year for you. Watch every step you take. You will work hard for the first six months, but with no visible result. It will improve later. If you travel, don't go to the north. Students should study hard; otherwise you will do poorly in school. Don't quarrel with your classmates. Housewives should watch out for the danger of fire and burglary. You will be involved with gossips. Single ladies need to watch out for themselves. Big money will come and go this year. Your health will be fine. Your love life will improve greatly. Yet be careful of the appearance of a third party.

Born in the Year of the Tiger (1914, 1926, 1938, 1950, 1962, 1974, 1986):



A smooth year on the whole. Things are going to be better than last year. Someone important will help you; but you should stop your investment activity. There will be some problems at work. Fall and winter are good seasons. Start your own business alone or with partners. If you are employed, a pay raise and promotion will come your way. Students will do well. Beware of bad influences. The situation at home will improve for housewives. Single ladies will find their love. Your income will increase, so will your expenses. You will not have luck with gambling. Stop before it is too late. You are well-liked and you will have a wide social circle. Single ladies will get married in the fall or winter.

Born in the Year of the Rabbit (1915, 1927, 1939, 1951, 1963, 1975, 1987):



This year is very bad for you, especially in the fall. You will meet a lot of obstacles. You will work very hard, yet it will not be rewarding. Take it easy and be very careful. Students will have some emotional problems and your school work will not improve. Find a study and put a desk in the southeast or west direction; this way, the "star of scholarship" will help you. If you are a housewife, you need to work extra hard to keep your family away from fights and arguments. Single ladies will remain lonely. Don't take it too hard. Money will not knock on your door. Budget yourself. Watch out for fire and burglary in fall and winter. Your health will be severely tested because of pressure. Be careful about what you eat. You should rest and relax more. Be patient if you are looking for your love. You will not find one too easily this year.

Born in the Year of the Dragon (1916, 1928, 1940, 1952, 1964, 1976, 1988):

For you, this will be a steady year, yet not too exceptional. Watch out for burglary in the 7th and 9th months. Your work will go well in the first six months; then you will have some problems in the fall. But the situation will be better by the end of the year. If you travel on business, the best direction to go is northwest. Students will be

doing fair in school. Study together with your classmates; it will help. Housewives will have a harmonious family life. Don't show off your wealth. Single ladies will be active, sociable and well-liked. Money will be good for the first half of the year. After that you should stop investing. You will have good health except in spring and summer. You will have a stomach problem. You will meet a lot of friends of the opposite sex. However, your true love will appear in the 11th or 12th month.



Born in the Year of the Snake (1917, 1929, 1941, 1953, 1965, 1977, 1989):

This year is very uncertain for you. There will be difficulties and obstacles. However, you will see the light at the end of the tunnel and good fortune will follow. You will have big ups and downs at work. Watch out for legal disputes. Things will improve in the second half of the year. Students will do well in school. But don't get too close to water. Housewives will have arguments at home. Try to ignore them. Single ladies will not find their love yet. Don't invest in the first six months; wait till the second half of the year. You will have health problems such as insomnia, digestion pain, arthritis. Beware of accidents. Your love life will be okay. Good friends will leave you and true love is hard to find.



Born in the Year of the Horse (1918, 1930, 1942, 1954, 1966, 1978, 1990):

This is a very good year. Things are better than last year, especially in the winter. Fortune will smile on you. Make the best use of it. Work will increase and you will see a jump in profits at the end of the year. Students will be troubled by thoughts of love. You should control yourself and put study as your priority. If you are a housewife, you will have a good relationship with your spouse. A lot of lucky money will come to you. Love life is excellent for single ladies. Your health will improve. However, you should control your diet; don't overeat. You will meet a lot of lovers. But you should keep the relationship that's best for you.



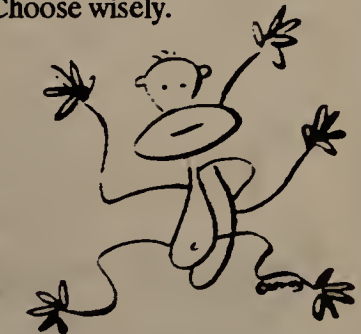
Born in the Year of the Goat (1919, 1931, 1943, 1955, 1967, 1979, 1991):

The first six months are extremely good for you. But the second half of the year will pose lots of obstacles. You should work hard to avoid bad luck. Expand your social circle. Join some groups and get to know more people. This will help your work. There will be unnecessary troubles at home for housewives. Be patient with your spouse and respect each other. If you are a single woman, you should be careful with those you go out with. Avoid bad influences. Invest cautiously. There will be ups and down with money. Your health is good in general; but you will suffer from small problems. Be careful with your eating. Your love life will be worse than before. Be decisive. Give up what is bad for you.



Born in the Year of the Monkey (1920, 1932, 1944, 1956, 1968, 1980, 1992):

An extremely excellent year for you. Try out your talents and reach for your dreams. Work is smooth sailing. But your interpersonal relationship is bad. You should cultivate a better friendship. Students will make great progress, even better than before. Don't fight with your classmates. Health for housewives is not so great. Watch what you eat. Have plenty of rest and stop worrying. If you are a single woman, you should keep your secrets carefully. Invest in anything you want. You will have health problems like headaches and lower back pain. You will have a poor interpersonal relationship. A third person may cause problems for you. Choose wisely.



Translated by Hungwah Yu Goodman

(Puk Yan Chiu is a fortune teller with an office on Tyler Street in Chinatown.)

New Year Animal Designs by Robert Hanson

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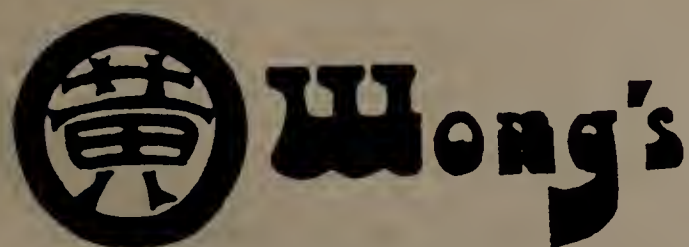
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IN CHINA



Village children on a summer afternoon.

Escape From Long Wan Village

Text and Photos by Robert O'Malley

In a sun-drenched paddy in China's Guangdong Province, four young farmers are busy harvesting the year's first rice crop. As their younger sisters cut and pile the gold-colored plants nearby, two brothers use a primitive threshing machine to separate the grain from the stalk. The only sound is the steady hum of the machine and the rustle of the fast-moving sickles.

After their sisters slice the plants in one swift motion, the brothers each pick up a pile and place them on the bed of the vibrating machine, holding them down till the grain has shaken loose from the stalk.

Using their feet to pump the thresher and their hands to move the plants, they twist their bodies in a dance-like motion that seems oddly incongruous in a rice paddy. With their wide-brimmed hats slightly tilted, they resemble musicians performing on an organ. But their work, done for long hours under a merciless sun is anything but glamorous.

"If I had the choice I wouldn't stay in the countryside," says the older sister, laying a bunch of rice stalk on the ground near her brother. "The work is too tiring." But, she adds, it was her "fate" to be born in the countryside.

"I want to have a good life," says her younger sister, who keeps her head bent low to the ground as she harvests the rice, "but I think it's impossible. I don't want to tell you my ideas because I don't think they will ever come true."

"It's not a question of liking or not liking the work," adds the oldest brother, Liang He Wang, echoing a phrase often heard in Long Wan, a village of more than 900 people near the seaside city of Zhanjiang. "It's just that we must make a living. We would like to leave here to work in the city, but the money must be good enough. There's no need to leave

the village if the money isn't good."

While their elders have memories of war and hunger, communes and Mao Zedong thought, young people here have dreams of a more prosperous, brighter future - one based on a growing respect for material comforts and wealth. The village, with its bullock carts and animal-drawn plows, can't compete with a modern city's brightly-lit shops filled with color television sets, refrigerators, washing machines and stylish clothes. The young people have seen the future and it's not in the form of Mao Zedong socialism. "Our parents would be content if they could just have enough food," says Liang. "But the young people want to make more money; we want to make a better future."

Although Deng Xiaoping's 1970s economic reforms have brought great changes to the countryside, where families are now allowed to cultivate their own piece of land and earn their own profits - in contrast to the communal farming system initiated by Mao Zedong in the 1950's - the villagers are still restless, still discontent, still living with the sense that they have little control over their destiny. Though fate still rules in the village, the people are eager to change it. Only a small number, however, succeed.

One is a 21-year-old girl who has just returned to Long Wan to visit her family. The owner of her own business, she seems strangely out of place standing in the darkened interior of her parent's cavernous kitchen, with her brightly-colored, stylish clothes contrasting sharply with the subdued earth tones of the village's dirt-floor houses and muddy yards. Though she grew up in the village, she now lives in nearby Shuixi County, a town which has grown rapidly in recent years with the rise of the sugarcane industry. She came home today because she felt ill.

With the help of 8,000 yuan given to her by her older brother, she opened a small clothing shop in Shuixi. As soon as her brother gave her the money, she recalls, she and a friend quickly travelled to Guangzhou to buy the clothes. A short time later she was in business and earning several thousand yuan a year. She lives in Shuixi with her sister's family in a new house her brother-in-law built with profits from his own successful business.

Most of the young people in the village are like her, she says. They want to have a brighter future; they want to leave the village and work outside. To make it possible, she says, they try to learn a skill such as truck driving, sewing or hairdressing. Although she likes running her own business, she wishes too that she had taken her education more seriously. She regrets dropping out of middle school because it would be useful now, she says. Back then she didn't think it would be.

While the urge to leave the village is widespread, it's usually only the young who succeed in moving to the city and earning a higher income. "The young want to leave the village to work in the city because the city is richer than the countryside," says Liang Zhen Hai, who serves as a village leader. Liang's own family has been affected by this phenomenon: his son works in Zhanjiang and his daughter works in Shenzhen - a rapidly developing special economic zone near Hong Kong. A city that promotes experimentation with a free market economy and foreign investment, Shenzhen has become a Mecca for young people seeking a better life and higher paying jobs.

Although Liang Zhen Hai agrees that the young are especially eager to leave Long Wan, he suggests that many older farmers are disenchanted as well. If a farmer needs to build a new house or if his sons plan to get married, it's

difficult for them to come up with the money, he says. Moreover, he continues, the farmers - in addition to the portion of their rice crop that must be paid to the government as a tax - must also spend money on fertilizer and insecticide. Because it's difficult for farmers to earn enough money from farming alone, many develop sidelines, such as raising pigs, chickens, or draft animals to sell in the market. "The farmers still don't think the life they lead now is good enough," he admits. "They still want a better life."

One villager who agrees with Liang is a woman cutting sugarcane on a hill above the village's lowland fields. "It's not good to be always poor," says the 45-year-old woman who has just led a pack of draft animals to the field to graze. "When you're poor you can't talk about being happy. To be rich is good." Although she has enough rice now and can make extra money raising the animals as a sideline, she remains unhappy.

Her life, she says, has always been marked by poverty; she has never had enough money. For example, even now she doesn't have money to pay her husband's medical bills. He recently had a stomach ailment and had to spend time in the hospital. "The operation cost a few thousand yuan," she says, "but we didn't have it. We had to borrow money from the village and now we must pay it back with interest." Unlike city residents, whose medical expenses are often paid by their work place, villagers must pay their own medical bills, which can be costly if a hospital stay is required. Because medical treatment is so expensive, many villagers simply stay at home when they get sick.

Medical expenses, however, aren't the woman's only financial concern today: she must also find a wife for each of her three sons. But to attract a wife, a young man must be able to offer a

IN CHINA



The elderly often take care of village children.

woman a comfortable living situation - a good house and adequate income - and a respectable wedding feast. Just to get one son married requires several thousand yuan, she says. And it's the boy's family that must pay it. It's a problem that afflicts many Long Wan villagers these days, especially the poorer ones, many villagers say.

The woman who raises animals, however, isn't the only woman dissatisfied with village life. Chen Feng is also unhappy and says she would move to the city if she could. "Life here is miserable," she says. "When we work in the fields we're in the sun and the rain. If we could go to the city we would not be so poor."

Because she suffers from a bone disease, Chen says she can only work in the fields for short periods. But she can't stop working because she has four children to support. Middle school tuition alone, she says, can be as high as 160 yuan a year for each child. The tuition, Chen adds, is a burden for the villagers, many of whom make less than 1,000 yuan a year. Chen says she wouldn't mind paying so much for schooling if her children could find jobs after graduation. But they can't, she insists. They just end up working in the village as farmers and never have the chance to make use of what they've learned.

Though many villagers want to leave



The woman who raises draft animals.

Long Wan to live and work in the city, government restrictions make it difficult, if not impossible. Finding a job and a place to live depends on whether you have city or village "hukou" - a government record that lists a person as being either an urban or village resident. Even if a company hires a villager for a city job, he would probably receive a low-level position with no chance for promotion.

Moreover, with so many young people eager to leave the village, says Zheng Yu Mei, families often don't have enough people to do the farm work. The families want the young women to stay in the village and help out with the farm work, but they're often unwilling, she says. The same applies to the boys. "My son wants to go to college because he doesn't want to be a farmer here," she says. Last year, however, he failed the college entrance examination. While she wants her son to go to college - he plans to take the exam again - and perhaps eventually find work in the city, she also says the children are needed at home to work in the fields; it's a contradiction the villagers don't address.

Though few village young people do well enough in their studies to attend college, higher education is another option for young people who want to es-

cape the toilsome life of the village. The young man watching television in the living room of his family's house on this sweltering June afternoon is one of four villagers who have recently attended college. With the help of a family friend, he has found a job in a television factory in Zhanjiang. Without the help of a relative or a family friend, or without bribing an official, it's difficult to find a job, many young people say.

The young man says he was able to attend college because he was a good student. But most of the villagers are not good students. Many don't want to go to school because they believe it won't be useful to them in the future. You don't need an education to be a farmer, he says. Moreover, most can't pass the college entrance examination. He himself had to pay his own college tuition because his test score wasn't high enough. In Long Wan, he says, very few farmers have graduated from middle school, and many of the elderly have either just a few years of schooling or no schooling at all. Most village young people now attend school for only eight years, completing only junior middle school. As a result their knowledge is limited. They can perhaps write a letter if they have to, he says, but not much more than that.

It is Chinese New Year and a 15-year old girl, dressed in simple village work clothes, stands at the edge of the rice fields. She holds three cows by their tethers and lets them feed on the leaves of small roadside bushes. The rain suddenly begins to pour, but she doesn't pay any attention to it.

No, she says, she doesn't like feeding the animals; she just has to do it. She's the second oldest in the family and so must do a lot of the family work. She recently dropped out of middle school because her family needed her at home. She wanted to stay in school but her family is poor and couldn't afford to let her stay.

Not long ago, she says, the government fined her parents 1,000 yuan for having another child and breaking the government's birth control law, which allows the villagers to have two children; her parents didn't really have enough money to pay the fine and now they must struggle. If she could, she says, she would leave this village right now; she would go to the city and try to find work there. Even her mother wants her to leave the village now.

Yes, she says, she's unhappy. But she doesn't want to be. In the future she wants to have a happy life; she wants "to have a family, a good family - a rich family that always has enough money." "Can you help me find a job in the city?" she asks. "It doesn't matter what kind of job. No, it doesn't matter how difficult it is. I don't care. I just want to leave."

(This is the first in a series of stories on Long Wan Village.)



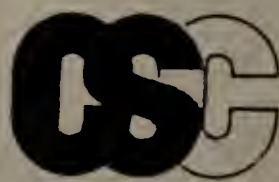
The Liang brothers harvesting rice.

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EDUCATION

A Teacher's Vision of Multiculturalism

By Mimi Chiu

I just realized that I have been working in the educational field for more than twenty years now. During those years, I have always believed that a teacher learns while teaching and that a teacher is a teacher for all students, regardless of their race or color.

My guiding principles as an educator are: (a) Because there is no seniority in the acquirement of knowledge, the person who knows more becomes our teacher; and (b) A person doesn't have to be ashamed to ask about something he or she doesn't know. Nobody is perfect.

I try to take every appropriate opportunity to teach students a proper view of life and a proper attitude toward learning, no matter if they are in my class or not. I myself have often benefitted from the valuable advice of my colleagues and other educators.

After I immigrated to the United States with my family, I was lucky enough to find a teaching job in the Boston Public School system. During my years as a teacher, my vision of what education should mean has been broadened. I have come to realize the close relationship between politics and education. In fact, educators in the United States cannot expect to realize their educational visions without coming to terms with the influences of outside forces. I have



Learning about computers at the Josiah Quincy School.

sadly come to realize that the difference between right and wrong or good and bad is not always a clear-cut matter when it comes to educational issues.

New immigrants often feel homesick due to language barriers and different lifestyles. They usually like to have their children enrolled in bilingual education, believing that it can protect them from the trauma of being too-quickly thrust into an unfamiliar language and cultural environment. The shock of experiencing such drastic changes in the environment may affect children's self-esteem and may lead to the loss of identity in the future. It is the responsibility of educators to help these students realize a gradual and smooth

mainstreaming process.

I often train my students in the skills of critical thinking, impartial analysis, problem-solving and facing challenges. Most important, I try to instill in them a respect for others' culture and a determination to live peacefully with others through mutual respect and understanding.

For many years now, I have had the pleasure to see bilingual students gradually break through the language barrier and succeed in the mainstreaming process. Their success in society has given me inexpressible satisfaction. It has given me a sense of fulfillment in my career that neither money nor fame could ever replace.

Students and their parents

often come to tell me that so and so has been accepted at the Boston Latin School; or this one has been accepted at a reputable college; or yet another has undergone a self-resurrection. The joy and appreciation shines through their eyes and makes me feel that teaching is indeed a rewarding job. I think all educators have had similar experiences. The success of students is our best gift and encouragement.

At the same time, I believe that bilingual education and monolingual education should not exist in isolation from each other. It is understandable that a monolingual society will sometimes experience the shock of multiculturalism. At the same time, bilingual people from a variety of ethnic groups have been experiencing either silent or outspoken hostility from the mainstream society. If we, the educators, overlook the seriousness of the impact this could have on the whole society, our young generation will become the victims of our mutual misunderstanding and egoism.

Sometimes I feel depressed because of outside pressure. Sometimes I really want to give up challenging people to uphold the spirit of excellence; sometimes I want to give in to what we call "peer pressure." However, seeing my students' innocent smiling faces, their perplexed eyes, their hard-working spirits, and their sometimes silent helplessness makes me realize that I cannot ignore their need by leading a compromised life myself. The only avenue open to me then is to continue the fight for a better future for our next generation, regardless of their race or color.

This is the main reason why I have tried my best in recent years to participate and promote multicultural activities. I hope that

through their participation in these activities, people of all races can understand and accept each others' differences as well as recognize the rights that have been bequeathed to all of them in equal measure. In that way, the "land for all" can be truly realized.

Under the umbrella of racial harmony, our next generation will be able to enjoy a genuinely equal educational environment, the goal of which is to assure that the individual strengths of each person can be utilized fully in society. Violence and crime will certainly decline. The best medicine to cure the ills of our society is to offer everyone a proper education in which the message of "love" is a guiding force.

Everyone is affected directly or indirectly by the difficult economic situation in the United States. Those in the field of education are no exception. There are many other questions that also arise: How can we provide students with a peaceful, educational environment? How can we make teachers accept multiculturalism?

These goals are perhaps easier to discuss than to realize. However, they can be achieved if everyone works single-mindedly to educate our next generation. We don't want change for the sake of change, but only to promote excellence in education. Let us all (monolingual & bilingual educators) step out of our small boxes for the sake of achieving a global good. I am happy to be a member of the team that is carrying out - what I believe to be - a sacred mission to provide our students with a better education.

(Mimi Chiu is a bilingual teacher at the Baldwin School in Boston.)

CITYWIDE MEETING

Tuesday, January 19, 1993

Boston Public Library

Rabb Lecture Hall

Copley Square

7:00 to 9:00 PM

The Economic Development and Industrial Corporation of Boston will hold a citywide forum to summarize the results of neighborhood meetings conducted by EDIC in November and December.

The agenda will focus on human services funded under the Community Development Block Grant (CDBG) program, particularly in regard to the Adult Literacy Initiative supported by CDBG and state Department of Education funds.

EDIC promotes economic growth in Boston by working with local businesses, community groups, and residents to create jobs and provide skills training and services for neighborhood residents.

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CITYWIDE MEETING

CITYWIDE MEETING

(In the 20th Anniversary issue of the Sampan, we asked concerned people to begin contributing to the newspaper as part of an effort to open it up to the Asian community. The idea is that the Sampan shouldn't be the voice of the few people who put it together each week but rather the voice of

a diverse community. The above article and the ones that follow have been contributed by members of the community. We hope to continue this practice in the future and welcome your articles, essays, opinions and artwork. Happy New Year from the Sampan.)

PROJECT DIRECTOR

Health Care For All, a non-profit advocacy organization, is looking for a project director for the Boston Health Access Project. The Director will have responsibility for the management and coordination of the Project and will provide overall direction in achieving the project's main goal of educating and empowering residents of Boston so that they are able to influence the allocation of health care resources and the shape of the health care system in the City of Boston. Strong organizing background, experience building diverse coalitions and knowledge of health care system is essential. A personal commitment to empowerment of underserved people and a willingness to work collectively is critical. Strong verbal and writing skills are important. Bilingual bi-cultural experience is preferred. Women and people of color are strongly urged to apply.

Salary will be in the high twenties. Benefits include four weeks vacation and health insurance. Please send resume and cover letter to HCFA, 30 Winter St., Boston, MA 02108 by January 22, 1992.

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ASIAN ARTS

The New Chinese Artists in America

By Doris C. J. Chu

Twelve years ago, I found myself at a crossroads in my career. I had just finished graduate school and had to decide what I would do next. It was during this period that an unexpected strength drew me away from what I had always wanted to do with my life. I had been preparing myself for college teaching or museum research, but instead found myself unexpectedly thrust into a new position.

I founded the Chinese Culture Institute (CCI), a non-profit cultural organization dedicated in part to the promotion of contemporary Chinese art. This was something I had never dreamt of doing. As an art history student, I was familiar with European and Chinese art from the ancient to modern period. But I did not study contemporary Chinese art, except for some unsystematic readings from the Artists Journal from Mainland China. I was in part interested in the subject because at that time there was so little published on it in this country.

There was also at that time virtually no activity in Boston involving Chinese arts. After the establishment of the Chinese Culture Institute, priority was given to the development of its Visual Art Program. Mounting five to six exhibitions featuring local as well as out of state Chinese artists each year, CCI's gallery became the first and only one to regularly and systematically showcase contemporary Chinese fine art. It was also a home for many Chinese artists in the area. Artists from other places would always visit CCI when they came to Boston.

There have been many changes in the past twelve years: Harvard University's dormitories sometimes put up shows for Chinese artists; a few commercial galleries on Newbury Street have presented a number of sizable exhibitions; the Chinese artists community has grown. It is interesting to note that these changes are in large part the result of the influx of artists from the Chinese mainland.

Art is a field in which a livelihood is hardly assured. As such, most Chinese parents will not encourage their children to enter it. Some offer their advice in such high-sounding phraseology as: 'Be a useful person to the society and mankind,' or 'Learn something practical,' or 'What is the use of being an artist?' Others are more direct: 'What kind of future will you have with



A Chinese folk painting from Wangxia Village, China that was shown at a CCI exhibit last year

art?' or 'Haven't you read enough about the impoverished, starving artist in novels?'

Medicine and engineering were the prime choices of most Chinese parents, particularly in the older Chinese communities of the United States. Until recently, Chinese in this country did not enjoy equality in social status or in employment opportunities with white Americans. To build a career in such fields as art, journalism, broadcasting, film making, and so on, was only a wish. It is understandable why parents would try to prevent their children from 'making the mistake.'

In mainland China, during the past four decades under communist rule, the situation was to the contrary. Before the 1980s one's profession was dictated by the government, not by one's own choice. The emoluments for a medical doctor, an electrical engineer, or a factory worker do not differ greatly. Art was employed by the government as a tool of propaganda. The need was immense. Artists were in great demand. Instead of being opposed by parents who had no say in the matter anyway, the profession was considered a highly desirable and enviable one.

Since the Civil Rights Movement in the '60s, Chinese Americans' professional possibilities have gradually expanded. However, due to intense competition, it is equally difficult for white Americans and others to make it in the arts. In Manhattan alone, there are nearly ten thousand artists and only a small percentage of them can make a living in the profession. Chinese people are mostly practical by nature. Even without the opposition of parents, they would think twice

about venturing into a career with a dubious financial future. That is why there are very few Chinese American art students in the art departments of universities.

After the mainland Chinese Government allowed students to come to the States in the 1980s, many professional artists came and enrolled in the art departments of American universities. Their presence offered a strong contrast to the local students. Their technical dexterity greatly exceeds that of American students. A professor at the Massachusetts College of Art once said to Wang Sha-Kong and Liang Zuo-Shu, two students from China, "Your skills are superb. You should be teachers here. What are you doing here as students?" On the other hand, they lag behind the American students in innovative creativity and unrestrained expression.

These differences came about because the art schools of each country emphasize different skills in training students. Chinese art schools adopted the Russian method to train oil painters. They start with vigorous exercises in drawing from plaster casts; verisimilitude between the drawing and the things represented is stressed. It is not unlike academic training in Europe before the advent of impressionism. The palette is dark. The subjects are invariably socialist.

In America, technical skills to portray things accurately have been discouraged since the '60s. The basic training in drawing from cast has been completely relinquished. Students are encouraged to see things differently than we normally do. For instance, instead of looking at the form of a chair, the student is told to see the space around it,

which the chair defines. They are also taught to see colors that, to the eyes of a layman, are not really there, and to use colors expressively. Students must continually come up with fresh ideas. The art teachers in the '80s were students in the '60s and '70s. Unlike Chinese oil painters, they are not equipped with the skills to 'portray things as they are in nature.' And they are not particularly interested in pursuing those skills either. Nevertheless, they can not help but be impressed by the Chinese painters who have them.

Suddenly exposed to such artistic freedom, Chinese artists from the mainland were intoxicated. For instance, Liang Biwei, a graduate of the Kwangtung Academy of Art, is a superb painter of the socialist realistic style. When she was studying at the Mass. College of Art she was totally absorbed in doing large, abstract paintings. Pointing at an excellent piece of realistic work of hers leaning against the wall in her studio, she said: "I don't even want to touch that type of painting now. I feel I am only beginning to paint now. This is real painting. It is so satisfying to create this kind of abstract work. I could not imagine it before."

The majority of Chinese artists, however, do not have the liberty to create work as freely as they wish. Except for a very small number who persevere in pursuing their ideal, sacrificing monetary gains in the hope of contributing something significant to the art of mankind, the artists are generally controlled by the art market. Some are extremely successful commercially, dropping my jaw. However, the relation between commercial success and real artistic merit is something that remains to be discussed. Those artists whose work will pass the test of time may very well not be the ones who command today's market. Monetary temptations and reality of life push many artists to chase the market.

Market value is often determined by art auctions. Sotheby and Christie are the two most powerful auction houses. To be accepted by them and listed in the auction catalogue is already a passport to success. The annual Art Expo attracts numerous artists. The Expo's target audiences are art dealers and average consumers, not serious collectors of fine art.

Paintings in Chinese styles and media have a limited audience. Many painters of the

Chinese tradition modified their work severely after coming to the States. Many follow the decorative style of the "Yunnan school." The so called Yunnan school, which was extremely popular in the 1980s, did not exist in China. The name was coined in America, probably by Joan Lebold Cohen, an instructor of Modern Chinese art history at the Museum of Fine Arts School who spent years in China, meeting many artists and collecting their works. Cohen published a book called the "Yunnan School."

Two of the major proponents of the school, Ting Shao-guan and Jiang Tie-feng were from Yunnan, a province in southwest China. The many ethnic minorities in Yunnan, with their exotic and beautiful costumes, and romantic life styles, grabbed the imagination of artists who used bright colors, sensuous lines, patterns, and exaggerations to create a highly decorative style which are most pleasing to the eye. Jiang Tie-feng was already well known for that kind of work in China. Ting Shao-guan's reputation was built primarily after he came to America. He has become the foremost artist and is being honored as the father of that school. His prices are prohibitive. Yunnan art's marketability and practicality as decorative objects have everything to do with its popularity. But its significance as creative fine art as measured against the other major 1980s movements in America, Europe and Asia is yet to be evaluated.

Although artistic training in America in the past decades has emphasized audacious inventiveness, done away with realistic representation, and often valued conceptual elements, it does not mean there are few collectors with the opposite taste. As such, those mainland Chinese painters, with unchallenged technical prowess, rode the wave and reaped extraordinary market success. A case in point would be Chen Yi-fei of New York.

These successful artists, however, have not had an impact on the art of America. Others, for the sake of scratching out a living, paint portraits on the streets, with New York being the capital for this kind of work. Many of the painters who often do this kind of work have little time to paint anything else, much less make a dent in the art world. There is yet another group of artists who are managed by agents or have been taken on by commercial galleries like the majority of the 'successful' artists in the 'mainstream.' They, more than the others, have to follow the wind of the market and the direction of the galleries. No significant contributions have been made by them either.

There is, however, a small number of independent artists with great ambition and vision. They struggle along, refusing to give in. They are determined to follow only their own artistic instincts and try to continually create art that is fresh, different, innovative - an art that would be worth passing down to posterity. To those artists we send our highest regard and best wishes.

(Doris Chu is the director of the Chinese Culture Institute.)

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ASIAN ARTS

An Update on Asian Americans in the Arts

By Michael Liu

The last few years have seen a growth in Asian American culture that reflects the dynamism in the Asian American community. A cadre of new writers, artists, and filmmakers have surfaced. However, the Asian American voice, like the Asian American community it speaks of, is still struggling to emerge from invisibility in the mainstream culture. The evidence of the strides that have been made are the occasional Asian-American faces that we see beginning to dot commercials on cable channels - fleeting but obvious.

Most obvious has been a flowering of a new generation of Asian American writers. The prima donna of course is Amy Tan, whose "The Kitchen God's Wife" has been almost as successful as her first novel, "The Joy Luck Club." Of course Kitchen God could almost be called Joy Luck Club: The Sequel, since it is an embellishment of one of the four stories illuminating the mother-daughter relationships in the first book. Kitchen God has also led to the "The Moon Lady," which could be called, Daughter of Joy Luck Club, since it is a spinoff of a section of Tan's second novel. This beautifully illustrated story is directed at the children's market. Though some in the



community have criticized Tan's self-discovery, while Sylvia Watanabe's "Talking to the Dead" is a short story collection set in China, her path-breaking fleshing out Hawaiian island life success has made Asian and people. Karen Tei Yamashita's second novel of the Japanese Brazilian community is called "Brazil-Marú." Also much praised were two Chinese American writers, David Wong Louie's first collection of stories, "Pangs of Love," and Gus Lee's "China Boy."

Leading the pack this year has been a group of Japanese American writers. David Mura's "Turning Japanese" is an ambivalent look at discovering identity in Japan, which my colleague Carlton Sagara described cryptically as "a third-generation Japanese American thing." Lydia Minatoya's "Talking to High Monks in the Snow" is a literal journey of feminine and ethnic

Valley of Love," in which she explored the possibilities of love and beauty in a brutish and polarized Los Angeles of 2025 AD.

Locally, Gish Jen is still working on her second novel. David Henry Hwang will bring his provocative new play, "Face Value" to Boston in February. The play will address issues raised in the Miss Saigon controversy.

The Asian American imagination has spilled over to other mediums as well, particularly film. Director Wayne Wong is adapting "The Joy Luck Club," and David Henry Hwang is working on a film adaptation of his Tony-winning play, "M. Butterfly." We've also seen a new phenomenon: Asian American beefcake, as seen in actors Brandon (son of Bruce) Lee in "Rapid Fire" and Tony Leung in "The Lover." Mira Nair's "Mississippi Masala," the tale of clashing cultures in an interracial (Black-South Asian) romance, and Greg Araki's "The Living End," a road picture about the desperate attempt of two gay men to deal with being HIV-positive, were a critical success.

However, much of Asian-American film lives only in special screenings, PBS broadcasts, and art house engagements. Here we see "Yellowtail Blues," remembrances of growing up Asian American, by Renee Tajima and Christine Choy; and "A Sense of Place," a portrait of Japanese women on the East Coast by local playwright Rosanna Alfaro and filmmaker Leita Hagemann.

Hong Kong filmmaker John Woo, following the success of his cops and robbers cult hit, "The Killer," is making "Hard Times" with Jean-Claude Von Damme. We don't know if this represents progress or degradation in chop-socky filmmaking.

In the local visual arts community, area artists Dorothy Imagire and Mona Higuchi have won New England Foundation for the Arts fellowships in successive years. Mona's work can be seen at the Chinese Culture Institute, while Dorothy's work

will be incorporated in the AARW's "Welcome to Asian America," a multi-media installation that will be part of the May 1993 Asian Pacific Heritage Month. We also note the increasing visibility of Asian American art in community exhibitions - Wen-ti Tsen's "Tower of Color," which was the hit of First Night, and Carmen Chan's Chinese community photographs, which was part of an exhibition at the Institute of Contemporary Art; the Asian American Artists Association has also been running very successful exhibitions showcasing local artists.

In music, we also see Asian Americans popping up in new places. From jazz, where people like Hiroshima, Jon Jang, Glenn Horiuchi and Fred Ho have long worked, to world beat, where the Pagan Babies have achieved prominence - doesn't seem such a great leap. However, we're also beginning to see rappers like the Seoul Brothers from the West Coast, and performers like Dean Harada, the guitarist with the local funk band, Chuck.

Finally, comedienness like Margaret Cho on MTV, and touring performance artists like Brenda Wong Aoki and Lane Nishikawa, are breakthrough performers. We will see more in the coming year.

Despite all this fecundity and diversity, David Henry Hwang's issues remain vital. Many Asian-American artists have yet to be noticed and recognized. Part of the solution will come through the inevitable, glacial force of demographics, which creates a base of support for these artists. Another part will come from the community and the way artists define the Asian American message and how well that message addresses the issues facing our society today. Still another part of the solution will come from the ability of artists and their communities to promote mutual advocacy, education, and support.

(Michael Liu is the executive director of the Asian American Resource Workshop.)

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EDUCATION

School Climate a Concern for Educators

By Vivian Wai-Fun Lee

Last month, an Asian American substitute teacher told me that one of her Asian American students was harassed and beaten up in his middle school. He transferred to another school the next week. An Asian American elementary school teacher told me that she sees her bilingual students harassed on the school bus nearly every day. At a local high school, Asian American students threatened to demonstrate and demanded that the headmaster improve the school's racial climate, following a lunch room incident in which an Asian American student was called a "gook." Racist and homophobic graffiti, including anti-Asian slogans, appeared recently on the campus of Wellesley College.

Many of us have followed the recent reports on racism at Medford High School with shock and outrage. Fifty police with dogs, clubs, and mace were called in after a racial clash involving one hundred students. The school was closed for a week while outside efforts to mediate took place.

School climate is increasingly a critical concern for educators. Climate refers to the school's environment for learning. What is it like to be in that school? How does it feel? Is everyone respected and encouraged? Is there a sense of community?

The NCAS National Center for Immigrant Students conducted a two-month survey of



Students at a Josiah Quincy School summer program last year.

major newspapers in 1992, examining reports of intergroup conflict in K-12 schools across the country. The survey revealed these important findings:

1. Intergroup conflict has escalated throughout the country, not only in urban school districts where ethnic and racial diversity are prominent, but also in suburban and rural schools where student diversity is a relatively recent phenomenon.

2. Incidents include verbal harassment, physical attacks, inter-ethnic group fights and individual fights, distribution of racist materials (by white supremacist groups, for example) on school property, and hate-related graffiti. Verbal harassment, including racial slurs, threats, and hate letters, was the most frequent.

3. Newspapers have generally

under-reported these types of incidents, which may mean that problems of intergroup conflict in schools is far worse than the public generally acknowledges.

Though schools may view specific incidents as isolated, it is clear that our society and our youth have become increasingly polarized by race, class, and language. Resentment and violence permeate talk-radio, political debates, and neighborhood conversations. These dynamics are everywhere, and they affect all of us. But unlike the reporting at Medford High School, these issues are not simply Black and White.

Asian American parents and community members expect their children to do well in school -- to work hard in order to achieve a better future. Yet, we are typically unaware of the day-

to-day reality they actually experience. And because of the pervasive model minority stereotype that Asian students have no problems, school personnel often do not recognize their needs either. Furthermore, most school systems do not employ enough Asian American teachers, counselors, or administrators who can understand and advocate for their needs more fully.

Students cannot learn effectively or reach their full potential if they are targets of racial harassment, stereotyping, silencing, or social neglect within their classrooms and school buildings. Our children need support. They deserve respect. They demand justice.

At the school level, first and foremost is to recognize the reality of racial tension. Students need on-going opportunities to discuss their experiences and share their ideas for making positive changes. To infuse the school curriculum with multicultural and anti-racist perspectives, faculty and staff need training and professional development opportunities. Greater diversity among school personnel is also necessary. Training in peer mediation and conflict resolution should be provided for students. These steps are achievable if schools prioritize the issue of school climate. Although these solutions may take time and cause initial resistance within the

schools, it is far more practical to develop preventative strategies than to face future crises with police, lawsuits, and violence.

The Asian community can address this issue in many ways. Given that incidents of racial harassment tend to be under-reported, and recognizing that Asian students may feel reluctant to share their own experiences in school, the community can create mechanisms for young people to speak out in order to monitor the severity of the problem. Expanding community-based youth leadership programs is especially urgent at this time. As more Asians gain strength in educational policy making and administrative positions, the Asian community can hopefully take the lead in fostering a more positive school climate for our children.

Most of us can recount our own personal experiences of victimization in this society. Too often we swallow it, and try to move on with our lives. But those emotional scars last forever and are never far from the surface. An Asian American high school student, protesting racial harassment, said recently, "It happens all the time in the school, but it shouldn't be like this in school." She is right, and we all need to do something about it.

(Vivian Wai-Fun Lee directs the NCAS National Center for Immigrant Students and chairs the Massachusetts Asian American Educators Association.)

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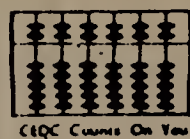
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ASIAN ARTS

Bringing China Into the American Classroom

By Catherine W. Hsu

I am a person who likes to talk. I live to tell stories. I enjoy even more engaging in a ridiculous argument, just to see how people will react to it. Unfortunately, my outspoken nature doesn't quite agree with my Chinese background.

First of all, if you are Chinese, you are not supposed to express yourself like an open book - it just doesn't fit the image of a lady. Second, you are not supposed to give your opinion if it's liable to cause an argument. That's also not being a lady; that's being a trouble maker!

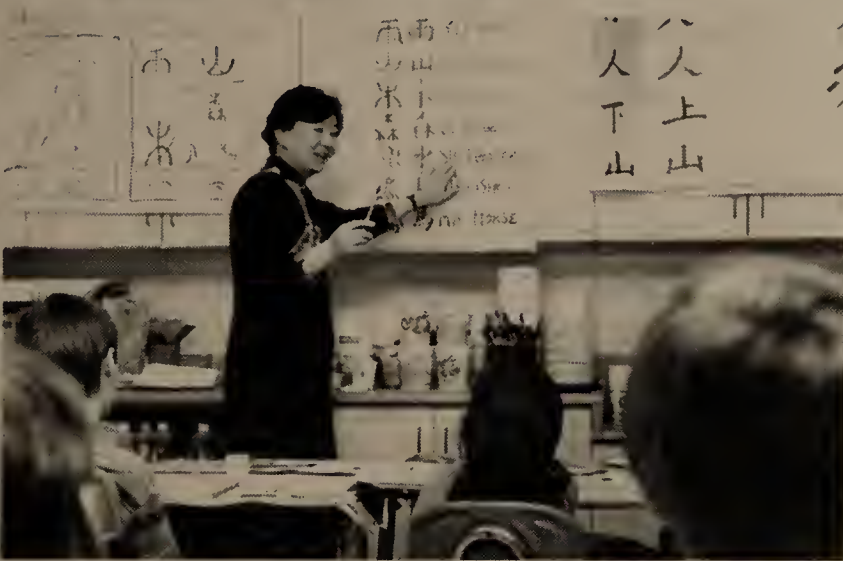
As it turns out, my outspoken nature has often been regarded as my biggest drawback. My father used to advise me gently, "Silence is as good as gold." My mother would tell me frankly, "If you just keep your mouth shut, nobody will think you are a dummy!"

But my mind was made up. One day, I told myself, I would leave behind this restricted life and set myself free. I stayed true to my goal and in 1969 left my homeland and came to the States. I wasted no time in plunging into my new environment and found myself bombarded with a host of shocks. The most difficult problem was my English.

On the day I arrived in the college town of Jacksonville, Alabama, I went to the drug store to buy something. Before I left, the cashier said to me: "Ye all come back!" I went back and asked, "What's wrong?"

I also had a hard time pronouncing the letter "L", which often sounded like an "R". For example, the word "explain", I would pronounce "exprain"; for "play" I said "pray". As a matter of fact, when I said: "Let's go play" people would stop and wait for my prayer!

It seems very clear that my problems snowballed. I had to choose my words carefully and



Catherine Hsu leading a Culture Connection program at a local school.

pronounce them clearly, and also pay attention to other people's language and diction. Needless to say, the easiest thing for me to do was to keep silent as long as possible, then I'd be as good as gold like my father used to say. But that's not my nature. It goes against my grain and builds up my anxieties.

Often I told myself that I had to do something to improve my communication skills. Yet, I put it off until I quit my job and began to simplify my life. One day, my friend Janice told me about the Toastmaster Club, a public speaking club she had recently joined. Without an explanation from her, I would have thought it was a wine tasting club. With or without wine, it turned out to be one of the best things that has ever happened to me. The program provided by the club was very educational and practical.

Practicing at the club built up my communication skills, and the friendships, understanding and acceptance I received there brought back my confidence. As a result, in 1985, I volunteered for the "China 7000 Years of Discovery" exhibit as a translator at the Museum of Science in Boston. I was very proud of myself, not only as a Chinese, but also as an American, because I was able

to speak in both languages publicly without any hesitations.

During the China Exhibit, I also realized how rich and interesting my old culture is. I saw thousands of faces everyday light up because of what they had just seen, heard and touched. The exhibit in Boston lasted about nine months, and was such a successful event and wonderful experience for everybody that we all, in the end, asked: "What's life after China?"

My life was at a crossroad: my children were getting older and I had my doubts about being a housewife. After working almost 12 years as an accountant and later as a financial analyst, I realized that such work wasn't creative enough for me. If it was, I would very likely end up in jail. Since Joe, my engineer husband, could make ends meet, I asked myself why I should go looking for a job that I knew wouldn't make me happy. Just being a mother of two at home was in itself a big job. But I also asked myself what kind of mother I really wanted to be. Being a traditional Chinese mother or a typical American mother is like being a day or a night.

When my son Jason came home to show me his report cards, he always told me he was

doing well. But the report cards kept telling me a different story, and I asked myself what I should do. My first instinct was to punish him, like my mother would have done. My second thought brought me to his school. As a confused mother, I told the school principal how puzzled I was by my son's report card. He was very nice and told me there were many other mothers like myself who were forming a committee to do something about it.

At first, I thought I didn't understand the report card because I wasn't familiar with this system. I thought too that the school principal had all the answers. I wondered how he could allow those mothers to form a committee and what, in fact, they intended to do.

As it turned out, though, the mothers were right: the report card was so confusing that no one could read it and get a clear idea of how their children were doing. The committee helped the school develop a report card that shows the student's achievements and efforts separately. For me, the experience turned out to be an eye opener; it gave me a clearer idea of American culture.

While my son Andy was in middle school, I found out that for Americans, "ancient civilization" meant every civilization except India, China, or Japan! What an awakening; or should I say, What a shock! If this was the way history had been taught in China and Taiwan - where I was born and brought up - I probably would have missed that boat to China!

I thought: what can I do to change this? How can I help to make a difference? I decided that being both Chinese and American made me qualified to do what needed to be done. I got together with a group of Chinese mothers and we all came up with different ideas. Those ideas eventually led to the creation of

programs that are educational, meaningful, and, most of all, interesting. With their help, encouragement and dedication, the our organization was created. The rest is history.

Started seven years ago and incorporated in February 1990, the Chinese Culture Connection, Inc. (CCC) has worked its magic at 48 organizations and conducted approximately 253 workshops in Greater Boston. More than 7,000 people have taken part in its activities. The Massachusetts Cultural Council has awarded CCC a grant to deliver its "Interactive Arts Workshops" in Malden this year. In 1992-93, CCC will conduct over 100 workshops at schools in area towns and cities, including Acton, Burlington, Lowell, Melrose, Needham, Newton, Reading, Tyngsboro, Wakefield, and Woburn.

CCC also took part in this year's First Night activities. Chinese opera mask-making, name translation and face painting in Chinese style were all provided free for the audience. If you are a teacher and would like to try your hand at several traditional Chinese arts as well as learn how to use them to teach Chinese culture, you may be interested in attending the "Exploring Chinese Culture Through the Arts" conference Jan. 27, 1993 at the Children's Museum. It is a collaboration among the Chinese Culture Connection, the Children's Museum, the Harvard East Asian Program and the Massachusetts Teachers Association.

The CCC can be reached at 944-7469.

(Catherine Hsu is executive director and founder of the Chinese Culture Connection Inc.)

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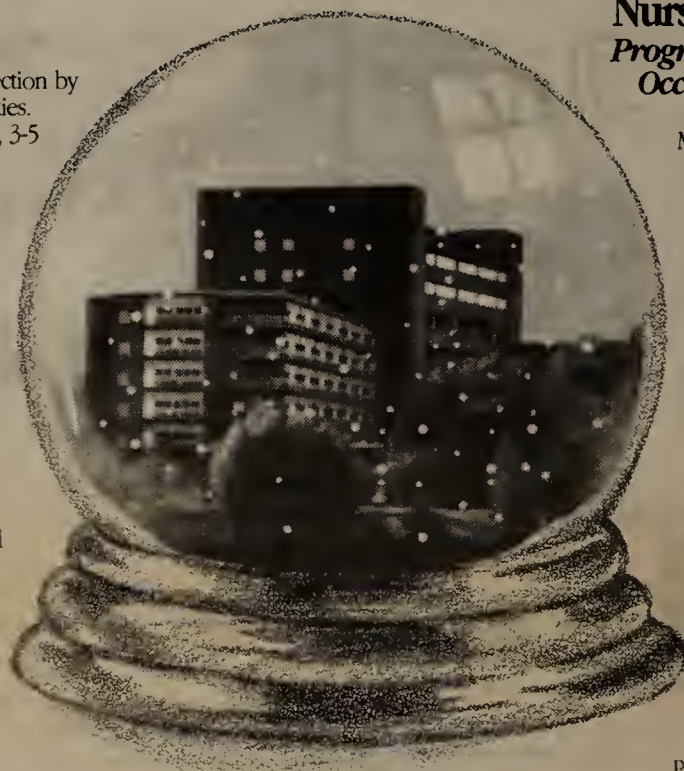
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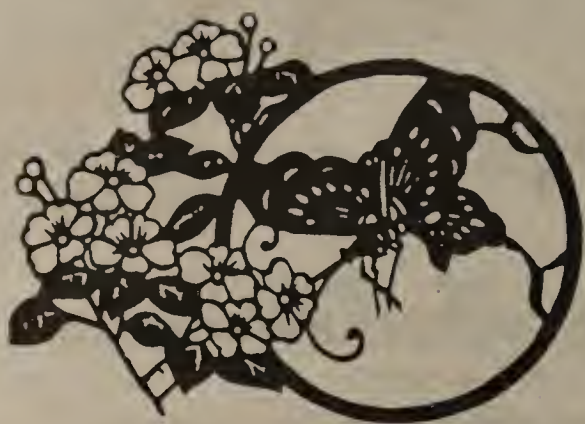
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此次演出曲目包括貝多芬A大調奏鳴曲(作品一〇號)、舒曼克萊斯勒偶記(作品十六號)、蕭邦夜曲二首(作品二十七號)、及德布西第二前奏曲全本十二首。

在西方音樂上有極高造詣，在中國古典文學中亦有深厚修養的傅聰，常適切地以中國的文史詩畫，將中西文化融合，並相互銓譯。他將貝多芬比作杜甫、蕭邦比作李後主，而德布西的音樂「更是把東方精神表現至盡」。傅聰表示：以這次所演奏的「第二前奏曲」為例，德布西以「薄霧」這曲為開始，若有似無的將曲子帶到最後高潮曲「烟火」。雖然音樂在此時聽起來非常熱鬧，但在結束時却泛著淡淡的哀愁。就像中國人說的「天下沒有不散的筵席」。這也是此曲最感人之處。好像我們說的「一葉知秋」。事實上不只是「知秋」，而是



※鋼琴詩人傅聰將於波城演奏

鋼琴詩人傅聰波城演奏會
素有「鋼琴詩人」之稱的傅聰，應中華表演藝術基金會之邀，已定於一月廿九日星期五，晚八時在紐英崙音樂學院喬登廳(Jordan Hall)舉行鋼琴獨奏會。這是傅聰近十餘年來，第二次訪問波士頓。

曾被時代雜誌譽為「當今最卓越的中國藝術家」的傅聰，一九三四年生於上海，為我國名文學家及翻譯家傅雷之子。他曾參加波蘭華沙第五屆蕭邦國際鋼琴大賽，因表現傑出，引起國際矚目。一九五八年傅聰離開中國定居英國。卅多年來，他的藝術足跡遍及歐、美、澳、和遠東各地。

滲透了整個生死的輪迴！……這首曲子給人一種「無盡」之感，就像國畫中的花，一枝伸過來，無根無端，但却予人淒麗之美！這種「東方式的感慨」出自一位未到過東方的法國人之手，所以我說德布西是很「中國化」的！

傅聰又表示：「聽音樂是要去音樂會的，只聽唱片是不夠的。音樂是活的藝術，每次演奏的每一個音符都是不同的。每一場音樂會對我來說，都必須持以如臨深淵如履薄冰般的謹慎態度來處理。」

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波城書法學會成立

為弘揚及研究中國書法藝術，一群熱愛書法的人士於一月十六日正式成立波城書法學會，在僑教中心舉行成立儀式及展出各會員作品及珍藏。

書法學會會長李鴻偉表示，現時會員約有二十五人，包括有大學教授、老師、書法家、也有業餘酷愛書法、華埠的好朋友，學會宗旨為研究書法藝術，發揮中國的國寶，增強社區意識。李亦感嘆這數十年來目擊子筆、中文電腦的面世，已令很多人忘記了什麼是毛筆，中國書法日見息微。

李希望透過學會的定期活動及他日開設書法班，把書法藝術加以推廣。

現場展出的會員作品外，更有孫中山、汪精衛贈當年總統輪船工作張少甫的題字，由會員李惠蓮珍藏。李女士早年隨趙少昂習畫多年。另有孫中山兒子孫科題字，都是有歷史價值的珍藏。

書法學會歡迎各同愛者參加，請聯絡會長李鴻偉，電話：四二六(〇五一八)。

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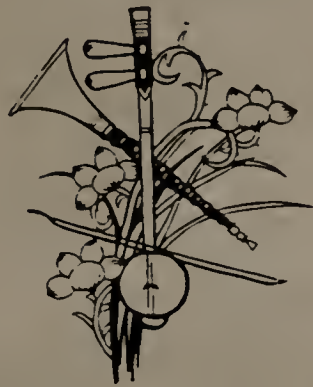
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談美國之華人藝術界

十二年前，當我初出校門，選擇教書或博物館的研究工作之際，意外的動力使我決心從事生平未嘗夢及的一個工作——創辦一個機構，致力於推介中國現代藝術。我以美術史專業出身，對遠古、中古、近古、近世的藝術都有涉獵，唯現代中國藝術因尚未成章，不在研究範圍之內，然而却有它的魅力。那時波士頓中國藝術十分沈寂，中華藝文苑設立之後，首先發展的便是空間藝術。藝廊每年相繼推出五、六個展覽，成為紐英崙六州唯一定期而有計劃地介紹現代美術的所在，也是美東中國藝術家的一個根據地，各地中國藝術家到波士頓都會到藝文苑造訪。

十二年來美術界有了不少變化。僅以波士頓而言，哈佛大學曾組織過展覽，也有紐百利街(Newbury St.)商業畫廊偶爾介紹中國人的個展或聯展。藝術家人數也增多了，值得注意的則是人數的增多是因為一些大陸藝術家遷來之故。

美術是一個不能保障生活的行業。中國的父母一般都不鼓勵子女從事此行。他們的訓示有時罩著一層冠冕堂皇的大道理：「做一個有益於社會人類的人，學點實用的東西。美術拿來做什麼用？」有的比較直接了當：「學美術有什麼出路？你沒看見小說裏描寫的畫家都是窮光蛋，保不了不挨餓？」醫學、工程之類是中國父母的上選。在美國華僑圈裏尤其如此，過去華人的社會地位，就業機會都不能與白人平等，文藝類的職業，大抵可望而不可及，一般做父母的當然極力阻止子女「誤入歧途」。幾十年來，在中央統治下的大陸情況則不然，因為工作是政府指派的，醫生、工程師和工人的薪金不相上下，美術在黨方用作宣傳工具，有大量的需要，因此不但存在父母反對的問題，反而是一條人們熱衷的出路。

自從美國民權運動以來，華人的職業範圍逐漸擴充了，但因為美術界本身競爭劇烈，無論對白人或其他人種，都是同樣的困難。紐約曼哈頓一地便有近十萬藝術家，其中能靠專業為生的比例極少。中國人生性比較實際，加以父母的警惕，所以至今美術系裏仍然很少見到華裔青年。

大陸開放留學生來美之後，十餘年間許多美術院校出身的專業畫家以進修為名來到美國，他們立刻與本地的美術系學生形成明顯的對照：他們的技巧遠在美國學生之上，有一年麻州藝術學院一位教授對當時該校兩位中國學生，王夏剛和梁卓舒說：「你們的技巧這麼好，應該在這裏教書的，不應該來做學生。」但在創意求新方面，中國學生却不如美國學生。這因為中國與美國幾十年來美術教育的重點殊異。中國大陸美術的油畫訓練純粹採用蘇聯的方法，嚴格而僵硬，走社會寫實的道路。美國自六十年代以來特別強調自由解放的創作方式，完全拋棄素描寫真的基本訓練。八〇年代的教員，就是六〇、七〇年代的學生。都是沒有「畫什麼像什麼」的本領的畫家，他們也不追求那套本領。但對於大陸來的畫家個個身懷此等絕技又不得不敬佩。另一方面，中國畫家突然嚮往「自由解放」的滋味，幾乎樂不思蜀。例如廣東東莞出身的梁碧薇，有出色的油畫寫實本領，在麻州藝術院進修時醉心巨幅的抽象畫。她說：「現在我連碰都不想碰那種畫了。」——指著牆邊立著的一幅呼之即出的人物畫作品：「我感到現在才真的在畫畫，這種抽象畫的自由創作給人的滿足是過去想不到的。」

但大多數的美畫家都不能隨心所欲地盡情發揮創作慾，除了極少數始終堅持自己的追求外，一般都受市場的支配。有些畫家在商業效益上非常成功，廣為藝術界矚目。其實商業價值與商業效益和藝術價值並不相關，將來名成藝壇的極可能是現今市場中的落拓者；現在紅極一時，價出驚人的可能很快便被人遺忘，可是金錢的引誘和現實生活的需要，迫使許多藝術家追逐市場。

市場價值的評估，最有決定性的因素是藝術拍賣所。紐約的莎士比亞(Sotheby)和克羅斯比(Christie)幾乎操了生殺大權，能進入拍賣名錄，身價已不凡。每年一度的藝術博覽會(Art Expo)也吸引無數藝術家參與。這個博覽會針對的是大眾消費者而非嚴肅的收藏家。

娘子軍成中華文化大使

一個母親的轉捩點

王啓華

我是一個從小就愛講話的人。聊天、說笑、講故事、甚至故意跟人抬槓子、挑難題，這都是我的嗜好。從中國傳統眼光看來，做為一個女孩子，當然要含蓄一些，否則那兒像個小姐，憑我這番作為，豈不成了搗蛋鬼。

國畫出路少，是可以預料的。許多大陸來的國畫家紛紛改作裝飾畫。所謂的「雲南畫派」在八〇年代走紅一時，許多畫家爭相仿效。「雲南畫派」一名產生於美國。因為兩位該派的主要畫家來自雲南，其作品以雲南少數民族為題材採用高度裝飾性色彩與圖案，而線條優美得力於國畫的基礎。兩位畫家中，蔣鐵峰在中國時便作類似的畫，已頗有名氣；丁紹光則是來美後名聲才響亮的，並且超過蔣鐵峰被譽為雲南畫派之父，其畫價格驚人。

雲南畫派不僅風靡美國，並波及東南亞及歐洲，因為它符合市場的需要，有裝飾的實用功能。但在藝術界的地位尚難肯定。

前述美國美術教育幾十年來偏重自由解放的創作著眼學生的體現能力，忽視基本技能的訓練。但收藏界不乏對炫耀技巧的作品產生濃厚興趣之人，因此，一些大陸畫家趁機使出看家本領，博得市場上的成功。例如紐約的陳逸飛便是一個明顯的例子。

這些在商業效果上非常成功的畫家，對美國藝術並未形成影響。一些為生活而奔馳，在街頭畫肖像的，自然談不到藝術創作，還有一批投身畫廊，或由畫商經紀的，也多見風轉舵，追逐市場，在藝術界起不了舉足輕重的作用。其餘一小撮心懷大志，不屈不撓的藝術家，不低頭不妥協，苦苦耕耘，盼望能樹立自己的面目，在世界藝壇留下永恆的影響。對這批藝術家，我們寄以無限的祝福。

朱蓉女士是中華藝文苑之創辦人。

父親比較和氣，總說：「沉默是金」，母親反而直接了當的說：「如果你少講幾句話，我們不會把你當啞巴賣掉的！」但是我早已下定決心了，有一天我到海外去，誰也管不了我！

在一九六九年，我離開台灣到了美國，立刻，我就落入了文化不同的困境。其中最困難的就是語言問題。我的「R」與「L」總是不分，如此不知鬧多少笑話。再加美國人也有他們的土音、土話，每個人的用字與腔調的不同，使我困難重重。最後決定乾脆不要開口講話，豈不省事多了，這就正如父親一再說的「沉默是金」的話？但是不開口的我是最不愉快的人，因為這已違反了我的天性。



朱蓉女士是中華藝文苑之創辦人。

雖然我經常想到要上進，多訓練一下自己的英文能力，但是卻沒空去做。直到我離職在家才得閒。有位朋友告訴我，有個俱樂部，專門訓練會員們的演講能力，我為了好奇就去看。沒想到這正是我需要的環境。會員們多半都是一些覺得語言能力有問題或不夠好的美國專業人員，由於想高昇自己的事業，感覺語言的表達不足。在彼此觀察、學習與鼓勵之下，我覺得很自在。我的想法與說法雖然與他們大不相同，但是他們不但聽得懂，而且覺得很新奇、獨特，並且津津有味。如此下來我的信心大增。

在一九八五年，波士頓的「中國古代傳統文物展覽」中，自告奮勇的去當翻譯。我真是很高興自己慢慢能掌握兩種語言的能力。在六個月的長期展覽中，我每天都見到成千成百的人，無論他們看到的、聽到的或接觸到的，都是令人讚賞不絕。我對祖國文物的深情就此源源而流。

漸漸孩子們也長大了，我很納悶是否應當出去再找份工，回到原來做了十二年的會計崗位上。但是左思右想，實在不覺得會計是我應當走的路，一板一眼的刻板工作沒有任何變化，否則一筆糊塗帳，怎麼了得呢？只要老公做工程師的收入能過得去，我何苦去做份自己不喜歡的工作呢？何況做一個母親就是份做不完的工作。然而作為一個母親，要用中國的老套呢？還是美國的新辦法？其中大有差別了。當小兒每次拿回來的成績單都是不好，他卻硬說好怎麼辦呢？如果依母親的舊辦法，老早就去教訓修理一番了。但是我決定還是去見校長再說。沒料到校長一聽到我的困擾，他馬上就很了解的告訴我，其他一大堆媽媽們都有同感，她們正在聯合組織一個專案小組來解決這個問題。我頓時驚訝不已。一來，我以為我是外國人的緣故，才不了解他們這種成績單的報告方式，怎麼其他的家長也不懂嗎？二來，中國校長是學校之主任，就算別人糊塗，他難道也不懂，也不能解釋嗎？再來，校長怎麼會讓那些媽媽們就主張成立專案小組，或立專案小組幹嘛呀！

事後，專案小組居然把問題研究清楚了。成績單的報告方式確實是模稜兩可。改進的辦法是將成績分為努力程度與表現程度全審核。既清楚又明瞭，皆大歡喜！這實在是我對美國文化開竅的一門課程。

當我大兒子進初中的時候，發現美國歷史課程所謂的「古文化」居然沒有印度、沒有中國、也沒有日本！我的老天爺，如果我小時候的歷史也像你們這樣教法，我怎會到美國來呀？可能早到別國去了。再像這樣教下去，下一代的中國人怎麼看呢？對我們的影響不大嗎？

那麼我該怎麼辦呢？當然像很多其他的中國媽媽一樣，我經常利用中國新年的機會，到孩子的班上去教一些中國有關的手工藝品。從一九八六年到八九年間，更與一些婦女會的會員們開始展示中國衣物、吹簫、彈古筝、甚至展示文字、摺摺紙等等一些琳瑯滿目的節目。這個初步成長期間，使我明白，我們的文化工作，實在不是「王老五賣瓜，自賣自誇」。而實在是，中國的歷史與文化太優美，太濃厚了。

美國的多裔族社會不斷在轉變，教育上的多元文化的要求亦隨之增加。我們為了符合教學上的需要，漸漸與學校的老師們配合，使我們的文化節目，不但是一時的表演工作，而且也是他們教育上的輔助工具。我們的節目多半是教導一堂課，無論這堂課的內容是字，或是畫，學生們却有成果做出來。其他的中國地理與歷史仍然是課堂上老師們的工作。由於我們配合的工作，老師們特別願意多強調東方文化以及中國文化的重要性，使推廣工作事半功倍！

要培養一些盡心盡力的外展文化工作人員，確實是靠大家合作的功效。尤其是在沒有長期經費、沒有固定經濟支持之下，然而社會與教育方面的需要，以及各方人士的支持，使我們這些娘子軍能夠不斷刻苦耐勞的耕耘。

在一九九〇年我們這支推廣中華文化的娘子軍正式註冊為非營利機構，命名「華夏文化協會」。使命是對波士頓各區的學校與機構，向美國一般人士做最初步的介紹中華文化工作。在這短短的兩年中，總共為四十八個大小機構與學校做了二百五十三個節目，接觸到七千多人。最近得到(Reading)學校當局的支持，在其高中設立了一間辦公室，年底參與「第一夜」的節目。一月廿七日將與麻州教師協會以及哈佛東亞學會在兒童博物館舉辦教師研習會。假如你願意支持華夏文化協會這個有意義的機構推廣工作，可電洽王啓華。六一七、九四四、七四六九。



一年復始 萬象更新

在此新的一年，北美事務協調委員會

駐波士頓辦事處祝福您

家庭幸福、事業成功

讓我們攜手同心，迎接新的挑戰，

向民主、自由、均富、統一的康莊大道邁進！

處長張文中率全體同仁鞠躬

地址： 99 Summer St., Suite 801, Boston, MA 02110

舊曆五月(戊午月)
這個月是先凶後吉，在月中開始，漸入佳境，同事之間，要維持友好，切勿得罪他人。

舊曆六月(己未月)
這個月運勢轉旺，以前的衰運一掃而空，你應該乘勝追擊，最好向外發展，有利可圖。

舊曆七月(庚申月)
這個月生肖屬羊的人，感情方面，變化多端，因為有第三者加入，你好自為之。

舊曆八月(辛酉月)
這個月的運程太反覆，大投資速要停止。

舊曆九月(壬戌月)
這個月，依我的推算，你的驛馬星動，外出經商、遷徙都很適宜。驛馬星動，必然遠去他方。

舊曆十月(癸亥月)
生肖屬羊的人，在今年舊曆十月以及十一月，你的健康方面，都不甚好，要記住，病從口入。飲食方面，你要特別加以留意。

舊曆十一月(甲子月)
這個月，你會遇到，同業人的挑戰，所謂同行如敵國，你要小心應付。

舊曆十二月(乙丑月)
古語有云：守得雲開見月，這個月你命宮中有很多吉星拱照，可以逢凶化吉，化險為夷。財運亦開始轉旺。



猴(申)年出生的雞年運程
(一九九二、八〇、六八、五六、四四年)
生肖屬猴的人，今年流年運程很暢順，可以大展鴻圖，可以發揮你的才華。

事業方面：你今年是在心想事成階段中，美中不足者，是人緣方面欠佳，你必定去改良人際關係，切勿以勢壓人。

生肖屬的年青朋友：今年你在學校讀書，是百尺竿頭，更進一步，但切勿與同學爭執，以和為貴。

猴年出生的家庭主婦：你今年的健康不好，飲食方面要小心，要多些休息，切勿精神緊張，未婚少女，你今年交朋友，要小心，切勿隨便便吐露心事，免對方乘虛而入。

財運方面：今年的財運算好的一面，你可以作多元化的投資。

健康方面：今年的健康很差，頭痛、腰痛、接踵而來。

感情方面：今年人際關係欠佳，尤其在愛情方面，有第三者加入，要有點理智去選擇。

舊曆一月(甲寅月)
今年的新春期間，對生肖屬猴的人，都很平淡，財運亦欠佳。

舊曆二月(乙卯月)
這個月的運勢很好，但身體虛弱，要小心飲食。

舊曆三月(丙辰月)
這個月有兩個三月(閏月)
這個月有福星在你命中出現，故此運勢甚旺，前兩個月的衰氣，現今一掃而空，事業方面，可大展所長，正財橫財都好。

舊曆四月(丁巳月)
這個月的運程上落不定，一切忍手為佳，財運亦不利。

舊曆五月(戊午月)
這個月運勢急轉向好的一面，真是得心應手，你可以做多元化的投資，發展。

舊曆六月(己未月)
這個月你的健康出現問題，盡量減少工作壓力，小心飲食。

舊曆七月(庚申月)
生肖屬猴的人，今年的運程，在這個月來講，算係甚旺，尤其是在七、八月最為有利，在本月中，你會遇到貴人。

舊曆八月(辛酉月)
這個月財星在你命宮中出現，正所謂，財星高照，正財、橫財、意外財都佳。

招北恩居士
來的衰運尚未過去，月中恐有孝服。
舊曆十一月(甲子月)
這個月的運勢有少許起色，月中運動漸入佳境。
舊曆十二月(乙丑月)
生肖屬猴的人，今年的流年運程，在秋冬年尾期間，算係最好的時刻，身體健康亦有改善。



招北恩居士

封面畫家簡介

曾志塗

畫家曾志塗替本刊雞年封面畫作，上題：「大雞者大吉也，壯士高行，無往不利。」雄雞氣壯傲然，雄斗氣昂昂的神韻畢露。

曾志塗現年六十二歲，從香港移美十八年，早年在港以習油畫為基礎，於香港美專任教，曾任香港春風畫會會長，國畫大師楊善深高足，與楊氏及程十髮等屢有合作畫作。來美後曾於市政廳舉行個展，先後兩次於中華藝苑展覽。

曾氏善長寫猴，也最愛寫猴。每借猴寓意，抒人性感情。猴子看透世情，感慨凡多。曾氏作畫，藉意象表達文學意景，貫通詩詞之韻，悟者自得共鳴，正如讀一部精采的文學作品，美妙之處不在紙上的文字，而是文學提昇的另一個境界。欣賞他的畫構圖單純，但情感滿溢，心領神會，盡在不言中。

曾氏常言，一生沈醉藝術作畫，盡是痛苦歷程，旨在苦中求樂。藝術——是生命的態度。

年曆畫家簡介

賈泊——藍色的理想

「在西方人的眼中，中國人民身上穿著的藍色衣服是共產主義下的勞動人民的「工廠藍」。」藍色，其實是中國農民的顏色。」年青藝術家賈泊說。

賈泊的畫，多以藍色為主，展現多是農民生活，鄉土風情。畫中的藍，彩藍、淡青，有嬌艷也有純樸，有雀躍也有沈實，絕對不是「工廠藍」的刻板。

賈泊出生於江西省南昌市，雖然在城市長大，但因父親是水利工程師，經常到農村工幹。賈泊的童年，最堪回味的是與鄉村的孩兒在田間嬉戲，憶及兒時捉蜻蜓的情景時，賈泊還泛著天真的微笑。

農村生活留給賈泊美好的感覺，他現在所畫的藍色農民畫是一份理想主義的追求。現實生活有時有太多壞的事情，



畫家賈泊

賈泊自少愛畫畫，年幼被老師器重，考進浙江省美術學院，畢業後在北京天安門的中國革命歷史博物館美術部負責展覽設計。

一九八九年賈泊移居美國，對美的藝術，他有點保留，蘇豪區的畫廊，所謂普羅藝術，一支霓虹燈泡，便索價過萬。賈泊以為，普羅藝術作為美術史流中的運動是值得注意的，但普羅藝術的同時，很多埋首創作的藝術家，却被遺忘了。

來了美國好幾年，賈泊對中國南方的鄉土情懷仍沒有中斷，但在美國社會生活的各種沖激下，他尋求大膽的嘗試。在他劍橋的家與畫室中央，是一幅源出耶穌與十二門徒的「最後的晚餐」一景，但座上的都是中國人民的面孔。這個引人暇思的安排，反映著賈泊受西方思想的影響。賈泊追崇早期文藝復興的藝術，那份宗教式的聖靈的感覺，那份靈性上的追尋。他比喻以前他到教堂祇想聽教堂內的音樂，尋求那份平和安寧，至於牧師口中的神，他是聽不入耳的。

賈泊與中國的一份情感上的牽連，取用西方的構圖表達，他形容他現在的創作正處於一個過渡的階段，也許一天他會畫些與美國生活接觸更密切的人物。

他以米高安哲勞的一幅畫為喻，大衛伸出的手指盼望與神的接觸，惟是一線之隔，等待的是那份接觸點的口。

今年才三十歲的賈泊，除了在北京多次展覽外，在美國的短短三年，已分別在紐約、康州、維珍尼亞各地舉行個展及聯展，亦參展了紐約每年一次的大型「紐約藝術博覽會」。

他的畫亦廣為各界收藏。賈泊將於本年十月在中華藝苑舉行個人展覽。



畫家曾志塗



龍(辰)年出生的雞年運程

一九八八、七六、六四、五二、四〇
二八年)

生肖屬龍的人，今年的運程很平穩，雖然平穩，但很難有創出高峰，在今年舊曆七月及九月，要提防盜賊，小心門戶。

事業方面：今年發展業務，上半年為好，但在秋冬之間會有阻滯，到今年年尾會有起色，如果外出公幹，以西北方為最佳。

年青讀書的人：你今年的成績，算過得去，但你要多些與同學研究，充實自己的學問，成績會更好。

家庭主婦方面：你今年家居很和洽，錢財不可露白，龍年出生的少女今年很活躍，很有人緣。

財運方面：今年的財運平穩，上半年會有些少利潤，到下半年投資，買賣要停止。

健康方面：今年身體健康無大礙，春夏季之間，會有些微腸胃病。

感情方面：今年你在社交的場合裏，認識很多異性朋友，但找不到合心意的人，到了十一月及十二月，意中人會來。

舊曆一月(甲寅月)
新春期間運程平穩，飲食加以小心。

舊曆二月(乙卯月)
這個月期間本是春回大地，欣欣向榮，但任何事都不合自己心意，變成很悶。

舊曆三月(丙辰月)
這個月有兩個三月(閏月)運程難以想像，小人從中破壞，事業又急轉直下，健康欠佳。

舊曆四月(丁巳月)
龍年出生的，今年的運程較好，尤其是在舊曆四、五、六這三個月期間最好，如果投資有利可圖，橫財方面，在月中最適宜博彩。

舊曆五月(戊午月)
這個月的運勢向下降，不是一帆風順，內部又有紛爭。

舊曆六月(己未月)
這個月的運程大吉大利，百事回順，一片好景象，外出前往西方最好。

舊曆七月(庚申月)
這個月的運程逆行，做什麼事都不宜去做，尤其是改建、動土、遷徙，都要停止。

舊曆八月(辛酉月)
龍年出生的，在今年八、九、十這三個月間，最阻滯，本月業務又停滯不前，正財橫財都不宜。

舊曆九月(壬戌月)
屬龍年出生的，可算是最遲遲在這個月，加上不如意的事連綿而來，工作方面無功。

舊曆十月(癸亥月)
這個月最利正在談戀愛的朋友，因為紅鸞星動，多姿多彩，吉星拱照，可締結良緣。

舊曆十一月(甲子月)
這個月財運不好，買賣投資都不適宜，切勿向銀行借錢，會泥足深陷。

舊曆十二月(乙丑月)
龍年出生的，今年財運反覆，但在今年尾運勢轉佳，吉星拱照，心想事成，會有好機會來臨。



蛇(巳)年出生的雞年運程

(一九八九、七七、六五、五三、四一年)

生肖屬蛇的人，今年的流年運程相當曲折、困難、阻滯，雖然如此，會有逢凶化吉，絕處逢生的機會。

事業方面：今年的發展不穩定，大起大落，而且是非很多，要小心官非，下半年才有好展望。

求學年青朋友：你今年求學的成果很好，可以名高先唱，但你切勿得意忘形。今年近水的地方對你不利，要記住！

在家中的女仕：今年家中的是非很多，要大事化小，小事化無。

屬蛇的子女，今年你想找尋的對象未出現，緣份未到。

財運方面：今年的財運以上半年來講，不適宜投資，但到了下半年略有起色。

健康方面：今年你的身體不好，會有很麻煩事發生，如失眠、胃痛、風濕，還要提防意外事發生。

感情方面：今年你的生活感情很平淡，知己遠走，真心難求。

每月運程
舊曆一月(甲寅月)
這個月的財運佳佳，加上不如意的事接連而來，你要步步為營。

舊曆二月(乙卯月)
這個月的運勢先跌後起，月初有阻滯，月尾較好。

舊曆三月(丙辰月)
這個月有兩個三月(閏月)，這個月的運勢並不是一帆風順，總比年初較好，起碼事業、工作壓力都有改善，消除啦！本月底，你會有機會外出公幹。

舊曆四月(丁巳月)
這個月的運勢很旺盛，可以大幹一下，你能把握到機會，不讓機會跑走，事可成功。但你不要以強勢壓人，美中不足者，是非口舌很多，說話時要小心。

舊曆五月(戊午月)
這個月陰雲密布，特別是紛爭、口舌一齊來，處理人際關係，以德服人，以身作則，奉公守法為佳。

舊曆六月(己未月)
這個月的運勢由弱轉強，困擾多時的人事關係，現時可以一掃而空，但時機尚未到來，你亦須作好準備，免得忙中有錯，投機者要三思而行。

舊曆七月(庚申月)
這個月的運勢是雨過天晴，可以講氣勢如虹，屬蛇的朋友，在今年七、八、九這三個月運程最旺，事業方面會有作為。

舊曆八月(辛酉月)
這個月的運程一樣很旺，美中不足者，小人常在你身邊，等待機會向你攻擊，你必須小心戒備。

舊曆九月(壬戌月)
這個月生肖屬蛇的人，你命宮中有福星拱衛，百事可成，所有衰氣，全部走掉。

舊曆十月(癸亥月)
這個月的運勢有所改變，吉中帶凶，災劫會降臨，出門要小心提防。

舊曆十一月(甲子月)
生肖屬蛇的人，在今年新春期間，運程不好，近年尾的兩個月運程不算差，漸入佳境，真是山窮水盡疑無路，柳暗花明又一村。

舊曆十二月(乙丑月)
這個月的運程不穩定，但財運方面、投資買賣都有利可圖。



馬(午)年出生的雞年運程

(一九九〇、七八、六六、五四、四二年)

生肖屬馬的人，今年流年運程，很好，不是大吉大利總會比去年有起色，尤其是在今年入冬季節期間。運程暢旺，希各方朋友，好好地利用。

事業方面：今年你的工作量加重，工作上有加無減，獲利甚少，可喜者，今年年尾會有起色，可以幫補以前之不足。

生肖屬馬的年青朋友：今年你的感情會有困擾，在你腦海中浮現出來，使你無心向學，你必須自我思量，學業要緊。

家庭中的主婦們：今年你們夫妻的感情，假如我沒有推算錯的話，應該是感情很好的，財運亦佳，尤以橫財方面都好，你不妨買下彩票。屬馬的少女，你今年的愛情甜蜜。

財運方面：正財橫財都不俗，中獎的機會很高。

健康方面：大有改進，節制飲食，不可過量。

感情方面：生肖屬馬的人，今年感情方面，與異性結交，特別有緣，筆者奉勸你，野草閒花，君莫賞，潔身自愛有緣人。

舊曆一月(甲寅月)
生肖屬馬的人，在這新期間，年頭春夏季節，應有一番振作，正係一年之計在於春，一日之計在於晨，一生之計在於勤。希望各方朋友好好去利用吧。

舊曆二月(乙卯月)
這個月有眾多吉星雲集，因此，運勢甚好，喜氣洋洋，春風得意馬蹄紅，財運與事業甚好。

舊曆三月(丙辰月)
這個月有兩個三月(閏月)本月正財及橫財都好，但我奉勸喜歡賭錢的朋友，切勿沉迷在賭場中，祇可適可而止，因為財來財去，難以積聚。

舊曆四月(丁巳月)
這個月你的工作方面很忙，沒有多大的好處，可以講徒勞無功。

舊曆五月(戊午月)
這個月的運程，越來越複雜，月頭不好，但到了月中會好些，會遇着貴人。

舊曆六月(己未月)
這個月天烏地黑，做事要特別小心，要提防損友，上門行騙，你必須要帶眼識人，諺云：低頭切肉，把眼看人。

舊曆七月(庚申月)
今年屬馬的人，在這個月內，你會受到上司壓制，盡以發揮你的才華，壓制你的脾氣，勿動肝火，勿意氣用事。

舊曆八月(辛酉月)
這個月的運氣低落，如果要出門旅遊，切勿往南方，南方係對你不利的。

舊曆九月(壬戌月)
這個月你會遇到很好的異性，談情說愛係最合時，但橫財勿佳。

舊曆十月(癸亥月)
生肖屬馬的人，在這個月運程算起來是好的，雖不是達到頂點，但總會是好的，事業方面，你可以發揮所長。

舊曆十一月(甲子月)
這個月是你施展所長的時日，好好地利用，百尺竿頭，更進一步。

舊曆十二月(乙丑月)
這個月運程反反覆覆，對你本身影響不大，但你要小心自己的說話，言多必失，緊記之。

羊(未)年出生的雞年運程

(一九九一、七九、六七、五五、四三年)

生肖屬羊的人，今年的流年運程，看來上半年很暢旺，但到下半年，阻滯很多，欲能努力工作，可化險為吉。

事業方面：你今年的發展，最好向外，不宜向內，參加多些團體活動，廣交朋友，對你的業務有所幫助。

在家庭中的女士：今年你家庭中有很多無為的事發生，夫妻間要相敬如賓，大家要忍讓，維持感情。未婚的少女，要帶眼識人，勿誤交損友。

財運方面：今年的財運很反覆，投資買賣要小心，謹慎為佳。

健康方面：今年你的健康，大病全無，但小病肯定會有，特別在今年四月及十月，飲食方面，要小心的。

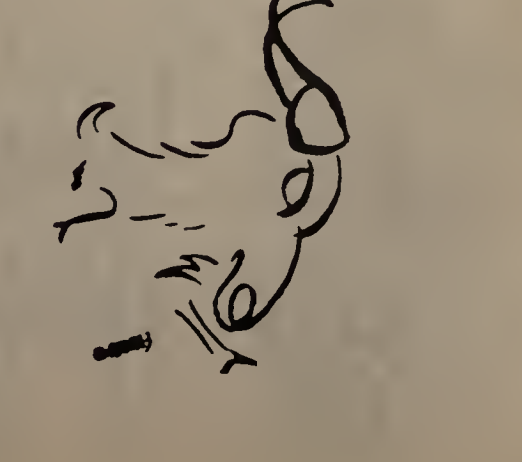
感情方面：感情方面，是有退無進，要及早決定，揮霍劍，斬情絲。

舊曆一月(甲寅月)
這個月是春回大地，欣欣向榮，一片佳景，財運亦甚好，正是望迎春夏秋多福，戶納東南西北財。

舊曆二月(乙卯月)
生肖屬羊的人，上半年的頭兩個月財運很好，在這個二月裏，事業進展氣勢如虹，但在今年的下半年，你要作好準備，否則前功盡廢。

舊曆三月(丙辰月)
這個月有兩個三月(閏月)運程很低沉，加上不如意的事接連而來，尤其是事業，波折特別多，人事會有改變。

舊曆四月(丁巳月)
這個月的運勢大大不妙，暴風雨來臨，客戶及貨源都會出現問題。





舊曆一月(甲寅月)
真係大吉是，新正頭運程很反覆，更要小心身體健康，事業反反覆覆，希望天公保佑，大步向前。

舊曆二月(乙卯月)

哈哈！今年二月真係遲來的春天，諺云「一年之計在於春」，業務進展很順利，財運亦好，春風得意。

舊曆三月(丙辰月)

這個月有兩個三月(閏月)
財運仍有反覆，切勿冒險做事。

舊曆四月(丁巳月)

本月命宮中紫星降臨，真係氣勢如虹，尤以文昌星拱照，對讀書人非常有利。今次金榜提名，名高先唱呀！

舊曆五月(戊午月)

這個月每樣事都有阻，不宜外出。

舊曆六月(己未月)

這個月什麼事都要步步為營，不如意之事跟隨而來，外出要小心。

舊曆七月(庚申月)

這個月的形勢仍有反覆，事業方面總比前兩個月好些，外出公幹之人最好係西方、或西北方，五行屬金。

舊曆八月(辛酉月)

生肖屬鼠的人，在這個運程很多阻滯，小心長輩健康。

舊曆九月(壬戌月)

古書有講「否極泰來」。這個月的運程大大轉好，生意方面，可以一帆風順，大展鴻圖。

舊曆十月(癸亥月)

這個月的人事方面很麻煩，是非又多，忍以為佳。

舊曆十一月(甲子月)

這個月的形勢大好，創業、發展事業，都大有振作，尤以年尾望間更盛。

舊曆十二月(乙丑月)

這個月裏命宮有福星高照，什麼事情都適宜去辦，尤以未婚少女，會遇到理想的對象。



牛(丑)年出生的雞年運程

(一九八五、七三、六一、四九、三七年)

生肖屬牛的人，今年的流年運程不利，你真的要步步為營，而且是非又多。

事業方面：今年上半年的發展徒勞無功，但到了下半年會好些。牛年出生的，今年出外不利，尤其是北方，少到為佳，但下半年會好些。

牛年出生的年青朋友：今年你讀書要加倍努力，否則，難以名高先唱，更不可與同學爭吵。

在家中的女仕：你要特別留意家中防火、防盜，亦會有人上門來講是非。未婚的少，不要期望太高，小心受騙。

財運方面：屬牛年出生的人，今年財運不穩定，起落甚大，來者去也。健康方面：牛年出生的人，照推算出今年健康甚佳，可以講沒有大碍。感情方面：今年感情大有進展，我奉勸你一句，切勿得意忘形，要提防有第三者加入。

每月運程

舊曆一月(甲寅月)

在這新春期間運程都很平常，事業與財運看來似甚好，其實等如一場春夢。

舊曆二月(乙卯月)

這個月運程欠佳，出門不利，尤以前往北方最阻滯，正財橫財都不利。

舊曆三月(丙辰月)

這個月有兩個三月(閏月)，風雨快來臨，陰雲密布，切不可冒險。

舊曆四月(丁巳月)
這個月有財星高照，衰運被趕走財源廣進，人事和平，但要努力才有收成。

舊曆五月(戊午月)

屬牛年出生的人，今年五、六、七這三個月對你來講都有阻滯，波折重重。

舊曆六月(己未月)

這個月不如意之事接踵而來，小心破財。

舊曆七月(庚申月)

屬牛的人，今年在七、八、九這三個月期間，你要好好利用、把握，否則等如一場春夢。

舊曆八月(辛酉月)

這個月運程百尺竿頭，更進一步。筆者唯有講八月中秋八月，家家戶戶點燈籠，點起燈籠來賞月，歡歡樂慶團圓。

舊曆九月(壬戌月)

這個月不宜會友、交際、宴會，還要提防被人出賣，是非特別多。

舊曆十月(癸亥月)

這個月財運反覆，有起有落，一切三思而後行。

舊曆十一月(甲子月)

這個月可以講逢凶化吉，讓讀書者去領會下句：門迎春夏秋冬福，戶納東南西北財。

舊曆十二月(乙丑月)

這個月事業、錢財都要小心處理，更要留意家居安全，防小人盜賊。



虎(寅)年出生的雞年運程

(一九八六、七四、六二、五〇、三八年)

生肖屬虎的人，今年流年運程很順境。用舊年來比較，今年較有起色，事事順境，又有貴人幫助，正財可有，但橫財欠佳，投機買賣要暫停。

事業方面：唔多唔少有些阻滯，但不會有多大的影響本人發展，到了秋冬季節，更創出好境，獨資、或與人合股，都很適宜，受薪者會有升職加薪的機會。

青少年朋友：今年讀書考試，成績很理想，但切勿誤交損友。

舊曆一月(甲寅月)

家庭主婦：你今年家中會有喜事，丈夫經濟得到改善，未婚少女可以找到如意對象。

舊曆二月(乙卯月)

財運方面：今年的財運，雖然有所改變，收入雖多，但你的開支會大些，橫財切勿去想，恐泥足深陷。

舊曆三月(丙辰月)

感情方面：今年你本人的人緣很好，出來交際範圍擴大。未婚或談婚論嫁的少，在秋冬之間，我相信你會準備嫁妝，因為紅鸞星動了。

舊曆四月(丁巳月)

春回大地，喜氣迎來，可以作多方面的投資，但橫財要忍手為佳。

舊曆五月(戊午月)

這個月運勢向下，事業方面，你會遇到很強的對手，挑戰性很大，飲食要特別注意，酸辣品，勿吃得太多，腸胃病會來臨。

舊曆六月(己未月)

這個月有兩個閏三月(閏月)，你的社交活動會擴大，人緣方面甚好，會有貴人幫助，對你的發展有幫助。

舊曆七月(庚申月)

這個月，你家庭中夫妻會有不和，不單如此，你公司內部之同事亦一樣會有不和之事發生，以和為貴啦！

舊曆八月(辛酉月)

這個月你的工作會很忙碌，很奔波勞碌，切勿以酒來消解，保重身體要緊。

舊曆九月(壬戌月)

這個月運勢轉旺，工作方面當然增加，雖然如此，但你的收入增加，買賣物業都適宜。

舊曆十月(癸亥月)

這個月你的工作會有轉變，會來得突然，很快，你要沉着應戰。

舊曆十一月(甲子月)

這個月你的運程，由衰變好，可以講，如日中天。但切記，勿以強勢壓人，以和為上策。

舊曆十二月(乙丑月)

在這個月，凶星降臨，特別是家庭紛爭，夫妻間相敬如賓，什麼事都可迎刃而解。

面推算，心中又歡喜，紅鸞星動呀！你身邊會有一位出色的良伴出現，共諧白首，最時了。

舊曆一月(甲寅月)

這個月的運程不是向上升，而係向下降，最緊要帶眼識人，勿交壞朋友。

舊曆二月(乙卯月)

生肖屬虎的人，這個月的運勢很旺，尤其是在這年尾時候，命中有貴人扶助，升職加薪，在所不勉。

舊曆三月(丙辰月)

這個月的運程平穩，各方面都有阻滯，尤以財運最甚，小心理財為佳。

舊曆四月(丁巳月)

這個月的運程可算是大吉大利，得心應手，感情會有改善，到理想的尚遠。

舊曆五月(戊午月)

這個月天烏地黑，風雲變色，你會奔波勞碌，勞而無功。

舊曆六月(己未月)

這個月秋高氣爽，兔年出生的人，是馬到成功之象，可衝破萬難，有阻滯的衰氣完全消失。多結交些朋友，對事業會有幫助。

舊曆七月(庚申月)

屬兔的人今年命犯太歲，流年運程凶多吉少，尤以九月及十月最多阻滯。

舊曆八月(辛酉月)

這個月高低不平，路途崎嶇，實屬難免。

舊曆九月(壬戌月)

這個月你要小心自己門戶安全，防盜竊。

舊曆十月(癸亥月)

這個月的運勢會轉好，但仍然有阻滯，雖然如此，你必須以家庭為重，勿與人爭吵，免犯官非。

舊曆十一月(甲子月)

這個月你的精神透支很大，加上不如意的事一批一批的跟着來，小心為要。

舊曆十二月(乙丑月)

健康方面：今年你的身體狀況欠佳，小心飲食，原因是壓力太大，多些休息，減少疲勞。



感情方面：在愛河中的朋友，浮沉不定，始終尚未找到理想對象，或是緣份未到吧！

每月運程

舊曆一月(甲寅月)

在這新春期間，運程很低沉，而且有很多波折，可能會有破財損災。

舊曆二月(乙卯月)

這個月的運勢一樣低沉，無大發展反會後退。

舊曆三月(丙辰月)

這個月有兩個三月(閏月)，屬兔的人在今年三、四、五這三個月，旺勢向上，你好好加以利用。本月的運勢，漸入佳境。

舊曆四月(丁巳月)

這個月的運程平穩，各方面都有阻滯，尤以財運最甚，小心理財為佳。

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這個月你的精神透支很大，加上不如意的事一批一批的跟着來，小心為要。



十二生肖

雞年運程推算



亥	戌	酉	申	未	午	巳	辰	卯	寅	丑	子	十二 生肖
豬	犬	雞	猴	羊	馬	蛇	龍	兔	虎	牛	鼠	
12	11	10	9	8	7	6	5	4	3	2	1	序次

前言
十二生肖是依據我們中國十二支的次序排列出來的。它的次序由子開始，直算至亥。例如：辰排第五位，辰就是龍，如此類推，請看下面一覽表，就會明白。
雞年快來臨，現在我來和各位談談雞年的流年運程：
招北恩居士

（一九九三、八一、六九、五七、四五年）
今年雞年流年運程反覆，吉凶各有一半，尤以雞年出生的人，要多加注意。

事業方面：今年不是由年頭好到年尾，但辛苦經營下，都有收穫有成果，因有貴人相助。
年青讀書人：雞年出生的年青人，讀書學業有成，你不必擔心，過馬路要注意安全。
財運方面：今年正財麻麻，反而橫財很好，總是意外之財居多，但我奉勸喜歡賭錢的朋友適可而止。
每月運程
舊曆正月（甲寅月）
這個月對雞年出生的人不如意，但在本月初至到月中旬間，開舖做生意的都旺財。
舊曆二月（乙卯月）
二月運程不好，只有增加工作，但勞而無功，正財或者橫財，都不適宜去博（很弱）。
舊曆三月（丙辰月）
三月有閏月，用二月來比較都差不多，事業財氣如黑雲滿天，大雨將至。
舊曆四月（丁巳月）
這個月的運程很旺，把上兩個月的衰氣趕走，有人請你合作，你不妨考慮一下，財運是很旺的。
舊曆五月（戊午月）
這個月的運程越來越旺，想創業的朋友，切勿行而却步，放胆去做啦！成功多，失敗少。
舊曆六月（己未月）
這個月一切要守舊，切勿多心，及要提防小人。
舊曆七月（庚申月）
這月如風雨暫停，做事還要多加小心，勿同人爭鬥。
舊曆八月（辛酉月）
這個月的運程同比賽一樣，先敗後勝，月初有阻滯，月尾甚好。
舊曆九月（壬戌月）
這個月的財運亨通，因為有財星高照，投資、買賣，都會有很好的意外收穫。
舊曆十月（癸亥月）
這個月不利正在談戀愛的朋友，五時花，六時變，難以捉摸，不可強求，緣份未到。
舊曆十一月（甲子月）
這個月運程，勢如破竹，是非口舌甚多，一切小心。
舊曆十二月（乙丑月）
這個月的運程很反覆，吉凶一樣一半。吉的是財運，橫財正財都有；凶的是要小心自己門戶安全。



狗（戌）年出生的雞年運程
（一九八二、七〇、五八、四六、三四）
生肖屬狗的人，今年流年運程麻地，因為命宮中並沒有吉星扶助，故此事業、財運都不適宜，尤要小心做事，易犯官非。
事業方面：如果想大開拳腳，會有阻滯，但到了秋季會有好境來臨。
青少年朋友：如果你今年不努力學習，你的成績難達理想，並要留意自己的身體健康。
做家庭工作的女仕：要維持親朋戚友的感情，不能亂講說話，否則會捲入是非圈裏。
財運方面：今年財運不大理想，賭博更要忍手為佳。
健康方面：要留意起居飲食，多做運動為佳。
感情方面：春夏兩季各方面的友誼都算不錯，但入冬以後，要與各親朋戚友多方連絡，因為今年是甚多，如不多加連絡，會影響雙方感情。
每月運程
舊曆一月（甲寅月）
一年之計在於春，新正頭開始，每做一件事都要小心去做，這個月事業會有阻滯，財運方面不用說，欠佳！
舊曆二月（乙卯月）
這個月的運程大有起色，投資、買賣都有利可賺。
舊曆三月（丙辰月）
這個三月間，是有兩個三月，因為是閏三月，屬犬的人今年運程欠佳，以上半年來講都有阻滯，自己更要加倍努力啦，方可得到好境，但到了下半年會轉好，工作亦很忙。
舊曆四月（丁巳月）
這個月最壞，陰雲密布，壞上加壞，最好請假在家休息，與子女共享天倫。
舊曆五月（戊午月）
這個月好像大風雪一樣，會有好

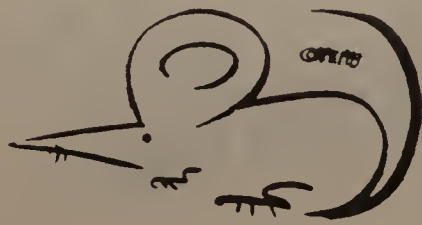
多人投訴，資金亦會週轉不靈。
舊曆六月（己未月）
這個月運程很反覆，與前兩三個月來比較會好，漸漸有起色，雖然如此，但仍要加倍小心做事。
舊曆七月（庚申月）
哈哈！這個月撥開雲霧見青天，屬犬的人，以前不好的月份過去，好運來臨，一切均好。
舊曆八月（辛酉月）
這個月可以講是，是非月，切勿亂講說話，我們中國人有諺云：「來說是非者，便是是非人」。
舊曆九月（壬戌月）
這個月仍未見有起色，健康、感情均要特別留意，勿信閒言閒語。
舊曆十月（癸亥月）
這個月的運勢仍然會有反覆，萬事要親力親為，注意飲食健康。
舊曆十一月（甲子月）
這個月的運程很好，橫財會有中獎機會。
舊曆十二月（乙丑月）
本月是今年最後的一個月，運勢逆行，各位仁兄切勿被人引誘，損失慘重。



豬（亥）年出生的雞年運程
（一九八三、七一、五九、四七、三五年）
生肖屬豬的人，今年流年不利，每做一件事，你都要三思而後行。在舊曆七、八月間會有病痛臨身，有病從速看醫生，病從淺中醫。
事業方面：今年不宜外出，尤其往外地工作，東北方真要避之則吉。十二月運程會好些，要與同事、上司打好關係。
屬豬的年青朋友：學業雖有好成績，但你不必擔心，只要在你家中找個文昌房，放一張文昌書格，拾上插

上四季竹，文昌星就會保佑你學習成績順達。
豬年出生的女仕：你在今年中，在家中會有爭吵，家中瑣碎之事，處理不當，家無寧日，我特別提醒未婚少女要帶眼識人。
財運方面：今年的財運不利豬年出生的人，尤其是賭博投資，都要適可而止。
健康方面：今年要留意你的健康，尤其是在舊曆七、八月間更要小心，包括出行、旅遊、飲食等。
感情方面：正在談情說愛的朋友，雙方會有爭吵，亦須帶眼識人。
每月運程
舊曆一月（甲寅月）
生肖屬豬的人，年初新春的運程並不暢順，浮沉不定，恐有意外之災，幸得月尾有吉星來化解。
舊曆二月（乙卯月）
這個月的運勢低沉，因為命宮中有凶星集結，事業、謀求都不宜。
舊曆三月（丙辰月）
這個月有兩個三月（閏月），運程亨通暢旺，正財、橫財都好，戀愛中朋友，展開新的一頁。
舊曆四月（丁巳月）
這個月的運程不好，就算你有客戶，都會被人搶走，唯有步步為營，否則難矣！
舊曆五月（戊午月）
屬豬的人這個月的運勢回順，漸入佳境，尤以舊曆五、六月較好，若想好成績，必須加以利用。
舊曆六月（己未月）
這個月的運程斷續向好，業務大有可為，上月所失去的客戶今個月會回來，總算渡過難關，橫財很旺，奉勸切勿留戀忘返。
舊曆七月（庚申月）
這個月對生肖屬豬的人不利，出門切勿往東北方，特別要提防意外事發生。

舊曆八月（辛酉月）
這個月運勢雖言平穩，表面上看似風平浪靜，內裏却暗流洶湧。你要留意的是內部事情，包括人際關係。
舊曆九月（壬戌月）
這個月運程反覆，月中較好，可作投資、買賣，財運甚佳，尤以橫財亦算不錯，可打破前數月不好運勢。
舊曆十月（癸亥月）
這個月財運不佳，不可投資、買賣，橫財更要忍手。
舊曆十一月（甲子月）
這個月運勢低沉，事業方面多加阻滯，好像暴風雪一樣，要守舊才好。



鼠（子）年出生的雞年運程
（一九八四、七二、六〇、四八、三六年）
生肖屬鼠的人，今年福星高照，流年運程，可以講是很通暢無阻，不論做生意也好，打工仔也好，讀書人也好，萬事如意，美中不足者，是非太多，奉勸鼠年出生的朋友，言行要緊慎為好。
事業方面：在今年夏季，會有些困難，以個人的聰明才智，終可衝破難關，特別在今年年尾生意會更進一步，向外發展，最好前往西方，其次是西北方，如係命卦，屬西四命的人，真係錦上添花，因西方屬金，又係「生氣方」。真恭喜呀！
肖鼠的年青人：學業成績很好，如欲在家中安放文昌書格，保證你「名高先唱」，但你要緊緊記住，很容易與同學衝突，忍字為之。
鼠年出生的家庭主婦：今年你家中喜事重重，滿堂吉慶，到了夏天，你要小心你的錢財，未婚的少女，感情會進一步，因為命宮中紅鸞星動，談婚論嫁係時候了。記得請招居士飲喜酒呀！秋天最為有利。
財運方面：今年正財頗好，但橫財不宜，以上半為好。
健康方面：今年要注意飲食，小心保重身體，如要外出旅行，暑期要小心安全。



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福



中國的農曆節令

——丁錫齊

我國有兩類民間傳統節日，一類是喜慶節日，如春節、端午、中秋、冬至等；另一類是農事氣候節日，如立春、雨水、驚蟄、春分等。但有的農事節日如清明、冬至也是喜慶節日。人們在該日割雞殺鴨、蒸糕炊糰、拜祭祖先，非常熱鬧。有關喜慶節日及傳統習俗，很多人作過介紹了，我要在這裏介紹的是農事氣候節日。

我國農事節日共有廿四個，一年分春、夏、秋、冬四季，每季有節令六個。地球在太空中一個橢圓形的圍繞太陽運行一次（即一年）的同時，其本身也自東而西地旋轉了三百六十五次（即三百六十五天）。古人稱這個運行的軌道為「週天」，把週天分為二十四等份，每份為一個節令，節令開始之日是該節之日，可稱節日。

三百六十五天分成二十四等份，每份為十五、二日，故有的節令為十六日，大多為十五日。這廿四個節令的順序名稱是：立春、雨水、驚蟄、春分、清明、谷雨、立夏、小滿、芒種、夏至、小暑、大暑、立秋、處暑、白露、秋分、寒露、霜降、立冬、小雪、大雪、冬至、小寒、大寒。為使容易記憶，前人將這二十四個節令併成一首七言詩，該詩是：

春兩驚春清谷天 夏滿芒夏暑相連
秋處露秋寒霜降 冬雪雪冬小大寒
四句詩中，除第一句的天字，第二句相連二字外，其餘每字都代表一個節令，第三句霜降兩字為一個節令，而第二句相連兩字本身雖不是節令的字，但講明是「暑」字相連，即是小暑和大暑相連。

二十四節令大多講天氣，如雨、露、霜、雪、暑、寒等。驚蟄雖無氣候字，但却去「驚」字。驚蟄是冬眠者醒來，把冬眠動物如蟲類蛙類等驚醒起來，不要再睡了，說明了寒冬已過，大地回春。也有些節令談作物和耕作，「谷雨」是說其時谷類的種苗（秧）已經植地，很需要雨（農諺中有「清明肥，谷雨下。」之說）；芒

種即麥類，大麥小麥都有芒，故名。芒種多在農曆四月底或五月初，是時麥類已成熟可收，故四月又稱「麥秋」。

二十四節令每個有言天示農之意。我國以農立國，可見古人對農業的重視，對天文曆算的發達，四個「立」（立春、立夏、立秋、立冬）是標明每季的開始，二分（春分、秋分）二至（夏至、冬至）是該季的中間，就寒暑而言，大暑至處暑間最熱，大寒至雨水間最冷，就光照時間而言，春分秋分兩日，夜日長短都一樣；夏至之日，日最長，夜最短。過了此日，日漸縮短，夜漸增長，所謂「夏至一陰生」，直到冬至。冬至之日，日最短，夜最長，過了此日，日漸增長，夜漸縮短，所謂「冬至一陽生」，直至次年夏至。

前人也把四季和廿四節令與人體經脈及醫藥聯繫起來。中醫生把脈時分四季不同的脈搏反應，所謂春弦、夏洪、秋毫、冬石。中藥材有半夏、夏枯草、冬薑、冬蟲草等。紅樓夢裏說，薛寶釵有一種「冷香丸」，能治

她的「那個病」，是用春天開的白牡丹，夏天開的白荷花，秋天開的白芙蓉和冬天開的白梅花四種蕊於次年春分那日曬乾搗成粉，再用明年雨水那日下的雨，白露那日落的露，霜降那日降的霜，小雪那日落的雪和勻而成，既可治病，還有一種異香云云。

我們住在北美的人，熟記我們祖先實行幾千年的農事節令是有用的。因為中國和美國都同處於北半球，中國大陸絕大多數土地都在北緯二十五度至四十五度間，而美國則是三十五至四十八度間，麻省的緯度大致相當中國東北三省，麻省的緯度大致相當中國福建、廣西與雲南的緯度，所以氣候大致上相同。不同的是中國的四季比美國提前了約四十五天。如今年（九二年）十二月廿一日，即農曆十一月二十八日是冬至，即中國的冬季中間，而美國要在星期後的十二月廿八日才是冬天的開始，但這只是時間上劃分的習慣而已，氣候還是大致上相同的。今冬最冷時期應是九三年一月下旬至二月上旬，即大寒、立春兩個季節。中國人印製的日曆大都把陽曆和陰曆（農曆）同時印上，並註明每個農事節令，大家可以觀測一下，如最冷和熱之季是否準確，霜降大雪季節是否有霜雪，春分和秋分兩日是否日夜長短一樣，冬至那天，是否日夜最短，夏至那天是否日夜最長，最後經過觀察試驗，你便會驚嘆我們祖先的天文曆算的發達精確了。

春節與過「年」

余鴻華

中國人過春節，都是喜氣洋洋的。每家準備豐富的食物，各式各樣的糖果點心，小孩子穿上新衣，向大人討紅封包，還有差不多一個月的寒假，可以盡情遊戲。在香港，到處是「迎春接福」的揮春，象徵着農曆元日為人間帶來的歡樂和新生。不過你知道「年」的來源？頗有一段駭人的傳說。

據說古時候有一條村莊，附近的深山裏住着一隻叫「年」的怪物。這怪物樣子可怕，食量驚人。幸好在平日並不出來騷擾村人。但一到冬天，「年」就會跑下山來，破壞村人的莊稼、傷害牲畜，令村人不得安寧。村人都很苦惱，可惜又想不出對付「年」的方法，只好一直容忍下去，每逢「年」一到，便立即躲起來。

有一天，一個不知名的和尚來到這條村莊，剛巧又是「年」出來活動的時候。他看見村人驚慌憂慮的樣子，覺得很奇怪，就向他們打聽原因，和尚知道後，笑着對村人說：「年這個怪物是不難應付的。你只要看它外表嚇人，其實膽子卻很小，只要你們在門前掛上紅紙紅布，把鑼鼓敲得震天響，自然就會把它趕走。」

「年」獸跑下山來那一天，大人小孩都穿上紅色的衣服，又在家四周貼上紅布。村人把凡是可敲擊的東西都搬出門前，吵吵鬧鬧的敲起來。「年」見到這情況，果然嚇得頭也不回的逃到深山，從此再也不敢到村裏害人。

細心想想，這個傳說實在是頗可愛的，它反映出農人渴望收成的心願，經過一年的辛苦耕耘，最怕的是天災人禍來破壞一切努力的成果。因此有貼揮春，穿鮮艷的衣服，舞獅打鼓放鞭炮等活動，一方面是慶祝過「年」這一關，能夠享受豐衣足食的快樂，另一方面是去舊迎新，希望在新一年更進步，正如宋朝王安石在「元日」一詩說：

「千門萬戶曠曠日，總把新桃換舊符。」

中國各地的地理環境和習俗差異頗大，慶祝農曆新年都有其特別的地方色彩，就以偏在一隅的香港來說，雖然英屬殖民地，但仍然保持着傳統的中國節日活動，放鞭炮和煙花是被禁止了，但舞龍舞獅仍很活躍。一般商戶在春節期間三天，到年初三開市，舞獅的隊伍就會逐戶拜年，打鑼打鼓的討吉利；有些更會向住戶拜年，熱鬧一番。

香港人過新年是最迷信「意頭」（吉利）的，大人小孩都要留神，好話要多說，萬一說錯話，要立即說句「大吉大利」，免得在新的一年倒霉。記得小時候在年初一是不准洗頭和掃地的，據說這樣才不會趕走財運。由年三十晚開始，到處都會聽到「財神到」的聲音。有生意頭腦的孩子會神到」的紅紙上寫着「財神」兩個字，然後逐家逐戶的「派財神」討「利是」（紅封包）。當然沒有人會不接

「財神」的，想想香港六百多萬人口，這些小生意人的收入可不俗。

腦袋沒轉得這麼快的小朋友却不呢！香港新年流行的戲語是：「恭喜發財，利是拉來。」可見紅封包是小孩子過年的恩物；而且在香港，每次收到兩個紅封包，再加上可口的食物，漫長的假期、熱鬧的氣氛，難怪小朋友都盼望「年」的到來。

除了吃喝玩樂，農曆新年也有比較嚴肅的一面。例如守歲的習俗，就表現出中國人敬老的美德。所謂守歲，就是在除夕夜不睡覺，一直等到元旦的來臨，據說這樣做能為父母增壽。我家的習慣是在除夕收到父母增壽的壓歲錢，放在枕頭下，一直到年後才取出來。這樣做是希望能夠留住新年的時光，叫我們珍惜眼前的好日子。

傳統上，新年的慶祝活動要到元月十五日元宵節過後才結束，元宵又叫花燈節，這天晚上不同的地方都掛上款式別緻的花燈，燈上寫了謎語，在外遊玩賞燈的男女，要是興緻高，可隨意的參加這射燈謎的玩意，互相較量一下學問才智。許多著名的歷史人物都是射燈謎的高手呢！在這裏就給你們介紹一個燈謎，看你們能否猜得到：

「貝字欠兩點不是目，目字加兩點不是目。」

猜兩個字（答案見本頁）

對中國人來說，農曆新年是家家團圓歡聚的日子，無論大人小孩，都趁着這段時光，拋開煩惱，展望未來。小朋友，你可有什麼新年願望？請記着「一年之計在於春」，要是你肯努力，新的一年將會為你帶來更多更美好的東西。

新春糕點

一般傳統的家庭在過年的時候都會特別泡製些糕點來迎接這個大日子的來臨。今次，趁着這個機會，特別向大家介紹兩款糕點的製法：

蘿蔔糕

材料：蘿蔔三磅半，粘米粉五安士，粟粉五安士，臘味切幼粒一杯，蝦米一安士半，冬菇一安士，芫茜二株，葱二條。

調味：糖四分三湯匙，油三分一杯，古月粉一茶匙，鹽四分三茶匙。

製法：(一)多菇浸軟後切幼粒。

(二)芫茜、葱切碎。

(三)蝦米浸軟切幼。

(四)用油二湯匙炒香冬菇及臘味，留用。

(五)蘿蔔去皮，切絲，加水三杯煮軟，約需十五分鐘，隔去水份，加入調味及臘味拌勻，再煮四分。

(六)粟粉、粘米粉同放在大碗中，加入蘿蔔水三杯（不足夠可加水）攪勻，用篩隔三次，便成米漿。

(七)將米漿加入蘿蔔絲的成份中煮成糊狀。

(八)把以上成份倒入一個已搽油之糕盆中，灑上蝦米，大火蒸一小時半即熟。最後再灑上芫茜、葱再蒸三分鐘即成。

此糕熱時很軟，要待冷後才可切件煎吃。

椰汁年糕

材料：糯米粉四分三磅，澄麪一杯，糖二杯，鮮奶三分一杯，椰汁二杯。

製法：(一)糯米粉、澄麪放碗中加入椰汁攪勻。

(二)鮮奶、糖、油，同放堡內煮滾，即倒粉糊內攪勻，再倒入一個已搽油之糕盆內用中火蒸約一小時半，冷後可沾蛋糊煎吃。

蛋糊製法：雞蛋一只加一湯匙半之麵粉攪勻。



——曾嘉兒



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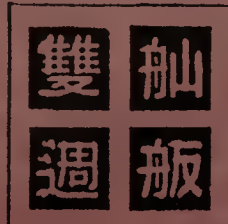
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Inside: A Chinese Film Festival at the Brattle



SAMPAN

Vol. XXI
No. 7
Jan. 15, 1993

Section B



Workers sewing dresses at the city's first Chinese-owned union garment shop. See story on page B3.

Council Will Return Zone Contribution

The Chinatown/South Cove Neighborhood Council planned to return a \$500 council contribution from the owners of the Glass Slipper lounge after several people questioned the appropriateness of accepting money from an establishment in the Combat Zone, which the Chinatown community would like to see removed from its borders.

Although council moderator William Moy said he would return the money because of the controversy surrounding the matter, the incident has nonetheless raised a number of questions about the kind of groups that should be allowed to contribute to the council, which is supported solely by donations.

The council is currently operating on a \$50,000 contribution from the New England Medical Center (NEMC) to pay the salary of an executive director and to cover other expenses. In the past the Boston Redevelopment Authority (BRA) and Tufts University have also contributed money to support the council.

The contribution by Glass Slipper owners Nicholas Romano, manager of the 15 LaGrange Street Corp. and William Bennett, was announced at the December council meeting, which was held at the China Pearl Restaurant to

welcome the newly elected council members. Also invited to the meeting were people who regularly attend council meetings, including the owners of the Glass Slipper.

"We took it in the spirit of the season," said Moy, who opposed an effort by Glass Slipper owners to transfer a liquor license in 1991 in order to open another adult entertainment establishment in the Combat Zone. "No one ever mentioned they wanted something."

Though Moy believes "the whole thing is being blown out of proportion," he said he recognizes that the community wants to get rid of the Combat Zone. "To quiet the whole thing down I'm going to return the check." Moy said two council members and several other members of the community questioned the appropriateness of accepting the contribution from the Glass Slipper, which is a nude dancing club at 15 LaGrange St. in the Combat Zone.

Though the size of the Combat Zone has diminished in recent years, several pornographic clubs and bookstores remain in the area, which is the city's sole area specifically zoned for adult entertainment establishments.

continued on page B2

City Moves to Protect China Trade Center

The city and other interested investors will negotiate with a consortium of banks led by the Bank of Boston to determine the future of the China Trade Center in the Combat Zone.

The consortium of local banks, which also includes the Shawmut Bank and the Newworld Bank, bought the China Trade Center for \$1.8 million in a Jan. 4 foreclosure auction at the Trade Center. The banks purchased the building as part of foreclosure proceedings against the Bay Group, Inc.

The banks will now negotiate with the Boston Redevelopment Authority (BRA) and other interested parties to find a buyer for the building. The city reached the agreement with the banks to assure that the property stays out of the hands of adult entertainment entrepreneurs in the Combat Zone, which Mayor Raymond Flynn has vowed to abolish.

Connie Hubbell, a spokesperson for the Bank of Boston, said the banks will negotiate with the BRA and other inter-

ested parties "on a one by one basis." She said the banks' handling of the Trade Center foreclosure and sale is not "strictly a financial matter" but part of an effort to assure that the Chinatown community "is best served." She said that for the time being the situation at the China Trade Center will remain unchanged for its tenants, which include state agencies and shops.

Before the building was auctioned, BRA director Paul Barrett said that the BRA and the Mayor's Office of Capital Planning together would like to purchase the building.

Before the property was foreclosed, the 105-year old building at the corner of Boylston and Washington Streets was a joint development effort of the non-profit Chinese Economic Development Council (CEDC) and the Boylston Development Groups Limited Partnership, a subsidiary of the Bay Group, Inc. of Boston.

Under the terms of the original
continued on page B2

Chinatown Petition Opposes Artery Plan

A Chinatown group has been circulating a petition stating its opposition to the Central Artery/Third Harbor Tunnel Project's proposed Marginal Road exit ramp.

The petition charges that the ramp, which would be constructed as part of the new Central Artery Project, "would bring a significant increase in traffic on Marginal Road."

"This is unacceptable," the petition continues, "since the street is immediately adjacent to a large housing development, an elementary school, an elderly housing complex, a community health center, a multiservice center, and the site of two planned housing developments."

In the petition, the group points out that Central Artery Project officials have "been aware of our concerns for over three years" and ask for "a satisfac-

tory response to our request for alternative options to the Marginal Road Exit Ramp."

William Moy, moderator of the Chinatown/South Cove Neighborhood Council, said members of the council and others in the community, including David Moy of the Quincy School Community Council and Richard Chin of the YMCA, drew up the petition. "We're trying to get a few thousand signatures," said Moy.

He said the group plans to present the petition to state Department of Transportation Secretary James Kerasiotes. He said the group hopes to submit the petition to the state and meet with Kerasiotes within the next few weeks.

Moy said the group also wants to dis-

continued on page B2

East Meets West in Bo Jia's Paintings of Rural China

When he was young, the artist Bo Jia remembers traveling with his father to the rural areas of southern China. Visiting the countryside of Jiangxi Province, says Jia, was always a joyful and exciting time for him. It was a time for catching fish and crabs; a time for being close to nature and visiting villages.

The countryside was also a place of color, he says, especially the color blue. It wasn't the unattractive shade of blue he as-

sociates now with Mao Zhidong and the revolution; but a richer, more attractive blue that seemed closer to the true culture of the villagers, who often dyed their own clothing.

Although Jia, whose paintings are featured in this year's Sampan New Year's calendar, has traveled far from his native China, the people who captured his childhood imagination remain with him even today. They have a second life in his

"Blue South" paintings, which at once capture both the simplicity and the inner solemnity of rural life in China. In Jia's portraits of farmers, the people and the earth seem inextricably connected.

Like the people he met on his trips through the countryside with his father, an hydraulic engineer, the villagers who live in many of his paintings also dress in blue. And while he has been living outside of China for four
continued on page B5



Artist Bo Jia with a new painting.

FROM PAGE ONE

Trade

continued from page B1

agreement, CEDC, which had invested about \$200,000 in the project, retained ownership of the land on which the building stands, while the Bay Group, the general partner, owned and managed the building.

CEDC executive director Frank Chen said last week that the CEDC has sent letters to the BRA and the bank stating its interest in purchasing the building. He said CEDC could not purchase the building alone but had a number of potential investors who could purchase it with the organization. Chen, however, added that the CEDC was still unsure whether the BRA would be willing to help it purchase the property.

Brian DeLorey, who has been handling the matter for the BRA, said the BRA was "gratified the bank has bought the property," which he added was now in "stable hands." He also noted that the value of the property "has been established."

DeLorey said the BRA and other interested parties would now negotiate with the bank to purchase the building. He pointed out that the Combat Zone area should have a brighter future since both the New England Medical Center (NEMC) and Emerson College are interested in expanding their facilities there. "We would like to redevelop this entire area," he said.

W. Kevin Fitzgerald, who owns buildings at the corner of Washington Street and Beach Street that house the Naked Eye lounge and the Pilgrim Theater, also attended last week's auction. Fitzgerald said he wanted to raze the buildings and temporarily turn the site into a parking lot, which he believes would be more likely to attract the interest of potential investors than a strip club like the Naked Eye.

Although Fitzgerald said he would like to rent to Chinatown businesses instead of to adult entertainment establishments, he explained that such businesses didn't have the capital to invest in bringing the buildings up to safety code standards. The adult entertainment establishments have been "willing to make the improvements," he said.

Fitzgerald suggested that changes in the Combat Zone wouldn't happen quickly and noted that he has been trying to turn the site into a parking lot since 1989.

In another Combat Zone development, the city has again used its influence to steer another building away from Combat Zone entrepreneurs. Historic Boston Inc. and Chinatown businessman David Wong have signed a sales agreement to purchase two Combat Zone buildings: the Intermission Lounge and the Hayden Building, which is an historic landmark designed by Henry Hobson Richardson, the Boston architect who also designed the Trinity Church in Copley Square.

Wong and Historic Boston are still negotiating with Recoll Management to purchase the building, according to Stanley Smith, Historic Boston's executive director. Recoll, which is selling the building for the Federal Deposit Insurance Corp. after the bank foreclosed on the property, had originally planned to sell the building to the highest bidder. A number of elected officials, however, including Mayor Flynn, opposed such a sale because an adult entertainment business - which was also bidding on the two buildings - could have gained control of the property.

Smith said the sales agreement was signed after extended negotiations with Recoll. He said, however, that Wong and Historic Boston were paying a high

price for the building - one based on its use as an adult entertainment establishment rather than as a business or office site, as he and Wong would consider using it.

Smith said he hopes that the purchase of the Hayden Building - in addition to preserving an historic building - will also further the expansion of Chinatown and stimulate new investment in the Combat Zone.

-R.O.

Donation

continued from page B1

A variety of council members were asked to comment on the matter and discuss what constitutes an appropriate council contribution and what could be perceived - if only symbolically - as an inappropriate one.

Councilor Richard Chin noted that the council has opposed previous efforts by Glass Slipper owners to open another business in the Combat Zone and said that he personally would not support such efforts in the future.

"I hope that they don't count on buying votes from the neighborhood council," he said, adding that the council vote is what matters in the end. "Personally I'm not in favor of strip joints in Chinatown," he added. He said, however, that he didn't see any problem accepting money from the NEMC, which currently supports the council and which is also at various times the subject of council votes.

"Definitely I'm not going to support them (Glass Slipper)," said Councilor Frank Wong. Even if the council accepted the money and even if the Glass Slipper is - without saying it - asking for something in return, "I'm not going to support it," he added.

Jason Lim, who works at the city licensing board and who must abstain from council votes concerning the Glass Slipper to avoid a conflict of interest, said he would accept the money from the Glass Slipper only if they decided to turn the establishment into a regular bar.

He also suggested that the board should vote on each donation. Lim said he accepts the NEMC money because it brings benefits to Chinatown. But he added that running a "strip joint" close to Chinatown does not show concern for the community.

Councilor Robert Guen said he did not oppose accepting the money because it was a "legitimate business" and wasn't involved in gambling or drug selling. "At this point I see no problem with it."

He said the money was contributed "openly" to support programs in the community. "I'm following the same example as the Sampan did when they accepted money for advertising from the Naked Eye lounge," he said. Guen charged that the Sampan - which some years ago did accept advertising from the Naked Eye - also should return the money it was paid for the ads.

Guen also suggested that if the council accepts money from NEMC there's no reason - for the sake of consistency - it shouldn't also accept it from other groups. He suggested that both NEMC and the Glass Slipper have an interest in supporting the council and want community support for their projects.

Councilor Jean Chin said she was concerned about accepting the contribution given the council's consistent opposition to the Combat Zone. She said the council should discuss the matter to determine whose contributions should be accepted by the council.

Councilor Reggie Wong also suggested that the council should be careful about accepting money from the Glass Slipper because "down the road" the community wouldn't "know what they'd

expect."

Councilor Mary Soo Hoo said she didn't like the idea of accepting the money from the Glass Slipper because the community has been opposed to the Combat Zone for many years. Accepting money, she suggested, may seem inappropriate.

She also questioned why the two owners of the Glass Slipper regularly attend council meetings, since they know the community is opposed to the Combat Zone. She said she also felt uncomfortable seeing them at the December council meeting - and dinner - at the China Pearl Restaurant.

Davis Woo, the council's executive director, said he saw nothing wrong with accepting the money because the council in the past has been clear in its opposition to the Combat Zone. He said the owners of the Glass Slipper were obviously lobbying - just as people do in the political world - in order to get a favorable opinion.

He said, however, that no deals were made and that the council is made up of 20 members who must vote. Like Guen, he said that accepting a contribution from the Glass Slipper was no different from the Sampan accepting an advertisement from the Naked Eye lounge, also in the Combat Zone.

Romano, meanwhile, said he contributed the money because he thought that the Neighborhood Council needed funding. He said he didn't expect anything in return for the contribution and contended that he too wanted to "clean up the Combat zone." He added that the problems in the area were not taking place inside his establishment but on the Combat Zone streets.

Yon Lee, the mayor's liaison to the Chinese Community, said the city and Mayor Raymond Flynn have made it clear that they oppose the kind of activity that commonly takes place in the Combat Zone. "We oppose the kind of activity Nick Romano is conducting," he said, adding that the city has received "numerous complaints by the licensing board and the police department" con-

cerning the Glass Slipper. He said the establishment's license has been suspended a number of times for illegal activities.

In an April 3, 1991 letter to Thomas Stanton, chairman of the Licensing Board for the City of Boston, Mayor Flynn opposed the transfer of a liquor license to Romano to open an adult entertainment establishment on Washington Street.

"There is strong and vocal opposition from the Chinatown community, the business community, and the arts community," Flynn wrote. "The type of clientele this type of establishment would attract can easily spill out into the surrounding business and residential neighborhood, which includes a senior citizens housing development, and degrade the quality of life."

"I look at it as certainly unethical," said Lee, referring to accepting money from the Glass Slipper. He said other members of the community also thought it was inappropriate. "There's a difference between taking money from the medical center," he said. He pointed out that the Combat Zone is the "main attraction that brings all these illegal activities into the area."

- Robert O'Malley and Carmen Chan

Petition

continued from page B1

cuss a number of Artery Project issues, including the re-routing of traffic onto Kneeland Street due to artery construction, and a plan to take a section of Chinatown's Pagoda Park.

"I want them to face the issue," said Moy, who added that if Chinatown doesn't let its views be known, "We're going to be overrun."

R.O.

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IN FOCUS

First Chinese Union Garment Shop Opens

While the garment industry in Boston has been on the decline in recent years, a Hong Kong native has taken one small step toward reviving it with the opening last May of the city's first Chinese-owned union garment shop.

Kei Kin Wu, who previously worked in the garment industry in Hong Kong, developed the Fashion A shop at 33 Harrison Avenue in Chinatown with the help of the Economic Development and Industrial Corporation of Boston (EDIC) and the International Ladies Garment Workers Union AFL-CIO (ILGWU). It is the first union garment shop to open in the city in 15 years, according to EDIC executive director Don Gillis.

In an interview in his second-floor shop, Wu said that about \$100,000 in capital - which included his own money and money borrowed from family and friends - was required to start the business. The union shop is currently producing women's wear for a number of clients, including Boston fashion designer Reed Scranton.

Warren Pepicelli, manager of the Boston Joint Board of the ILGWU, said the development of the shop was a collaborative effort that involved Wu, the union and the EDIC.

In a December press conference attended by Mayor Raymond Flynn and other city officials to announce the shop's opening, Pepicelli pointed out that the garment industry in Hong Kong may be on the



Worker pressing garments at the Fashion A shop.

decline in 1997 and that Boston would be trying to attract more Hong Kong entrepreneurs.

He also noted that as a union shop Fashion A would provide workers with "fair and decent working conditions and health benefits." He said the opening represents "a small window of opportunity for us" and explained that the union and the EDIC helped Wu establish the shop by finding clients, space and used equipment from a bankrupt garment factory.

Pepicelli said there are about four or five Chinese-owned non-union garment shops in Boston now. The importance of the new shop, he added, is that it's a union shop and will provide benefits for its workers. He noted that the husbands of many garment workers are employed in restaurants, which do not provide health insurance. If their

wives work in non-union garment shops, then the family will not have access to health insurance, he said.

Tom Gallagher, the EDIC's liaison to the garment industry, explained that the EDIC has been trying to revive the city's garment industry. He pointed out that city officials had taken Scranton to a number of local garment shops in an effort to find one that suited her needs. He said she was looking for a shop that could produce her complete line of clothing.

"We put them together," said Gallagher, whose office has sent people to New York City to attract garment industry interest in setting up shops in Boston.

In addition to producing dresses for Scranton, Wu's firm will also produce garments for David Brook, a Dedham-based firm that produces clothing for Tal-

bots stores.

Gallagher said that what remains of the predominately Jewish- and Italian-owned Boston garment industry is largely located in the Chinatown area. He noted that the garment industry has traditionally been the domain of immigrants and said that "if there's any future to the industry it's going to have Chinese owners."

Before he opened his shop in Boston, Wu had a garment factory in Hong Kong and had also worked in New York City. He said he left Hong Kong because he feared it would be difficult to do business there once China gained control of the territory in 1997. Wu said that while working in Hong Kong he had often done business with Chinese firms and found doing business in China more difficult because the people had less freedom. He said he decided to open his shop in Boston because he found New York to be a dirty and dangerous city and he didn't want to live there.

Wu pays his workers \$7 an hour for eight-hour work days. Since it is a union shop, the roughly 25 workers from China, Vietnam and Hong Kong also receive health insurance and other benefits. He said his workers did not have to be trained because many had previously worked in garment shops.

Wu, who is renting space in the ILGWU building for \$1000 a month, said he expects to make only modest profits in the early

stages. He said some of the work they're doing now requires them to work closely with the designer, who expects high-quality workmanship for her high-priced merchandise. He said that a designer like Scranton - whose clothing had previously been produced in Fall River and Rhode Island - prefers to have her clothing made in Boston because it's easy to inspect it as it's being produced.

Wu pointed out that the garment industry in Hong Kong is struggling in part because it's hard to find people willing to do the work and also because much of the garment industry has moved to countries like China, where the wages are low.

Wu said he would like to expand the shop to perhaps employ 200 workers. Though the Fashion A shop is currently only stitching garments, Wu has rented additional space in the Harrison Avenue building where he plans to start cutting his own material.

Wu said that one of the major difficulties of running the shop now is language. He needs to speak with his clients about the work but he feels that his English isn't good enough. He said he had, however, hired a friend to find work for the shop.

Though many Chinese garment shops in New York City are non-union and as a result often pay more than union shops, Wu said they don't provide workers with benefits. He decided to stick with a union shop because it offered benefits but didn't cut too deeply into his profits.

-R.O.

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First Annual Asian Festival to be Held in Feb.

In an effort to introduce a wide range of Asian cultures and businesses to the city, a local businessman has organized the first annual Boston Asian Festival, which will be held February 19-21 at the Hynes Convention Center in Boston.

Kazumi Tabata, the creator of the festival, is the owner of the Gyuhamo of Japan Restaurant in Boston's Back Bay and the Gyosai Restaurant in Faneuil Hall's Marketplace Center. A karate teacher and author, Tabata arrived in the US in 1968 to establish the North American Karate Federation and the New England Collegiate Karate Conference.

Festival director Bik Fung Ng said that Tabata has founded a non-profit organization to run the event. He created the festival as a way to "promote Asians in this country and overseas" and to let people in the city know more about Asian cultures, said Ng, who added that Tabata wants the festival to become one of the city's premier annual events. Ng suggested that non-Asian people



Boston Asian Festival director Bik Fung Ng, and festival vice president Takashi Horiyama at the festival's Kneeland St. office.

sometimes don't have a clear understanding of Asian cultures and that the festival is meant to bridge such cultural gaps.

Ng said the festival will include exhibits, martial arts demonstrations, an international trade show, a variety of cultural performances, and food from many Asian countries.

The New England College Karate Conference will also hold a Martial Arts Championship at the festival on Sat. Feb. 20 and Sun. Feb. 21. A college tournament will take place on Saturday and individual competitions for martial artists of all ages and styles will take place in an open tournament on Sunday.

The Masters Demonstrations

will feature performances by many world renowned Martial Artists, including Tabata, Ms. Dana Hee, Olympic Gold Medalist in Tae Kwon Do; Fumio Demura and Kiyoshi Yamazaki, who have performed in films; Takayuki Kubota, the inventor of the Kubota, Bow Sim Mark, Nippon Seibuken, among others.

About 200 booths for businesses and other organizations will be set up at the festival, and a variety of products, including autos and electronics, will be exhibited. About 60 percent of the business taking part in the festival are from New England, with the remainder coming from out of state and overseas.

Performances drawn from the cultural traditions of a wide range of Asian countries - including China, the Philippines, Vietnam, Laos, Japan, Pakistan, India, Thailand, Malaysia, Indonesia, among others - will also be part of the festival.

Ng said Tabata has invested about \$100,000 of his own money

in the festival and estimated that it would take perhaps four years for the event to show a profit. To help cover the cost of the event the organizers have also enlisted a number of sponsors. Proceeds from this or future festivals will be used to fund a scholarship program for college-bound students, said Ng.

Ng said that festival organizers are so far happy with the interest that has been shown in the event. "We've already exceeded our expectations for the first year," she said.

The festival will be held Feb. 19 from noon to 9 pm; Feb. 20 from 11 am-8 pm; and Feb. 21 from 11 am-6 pm. Tickets will be available at the door. Prices will be: adults, \$6; children under 12, \$3; children under 3, Free; Senior Citizens over 60, \$3. Group tickets will be available in advance at a reduced rate of \$4 per person. Call 617-426-2515 after Jan. 15, 1993 to place a group ticket order.

Jia continued from page B1

years now and is currently living in Cambridge, he still feels close to his Chinese subjects and continues to use them in his art.

But while the subject of his paintings are Chinese people in rural settings, the pictures themselves are painted in a style that recalls the work of early Renais-

sance artists. Jia's Chinese peasants in many ways could just as well be farmers in medieval Europe. In this sense, Jia's paintings are able to capture something universal about rural life and represent a genuine meeting of eastern and western traditions and sensibilities.

Born in Nanchang, China, Jia is a graduate of the Zhejiang Academy of Fine Arts in Hangzhou, one of China's most prestigious art schools. As a "Young Pioneer" during the Cultural Revolution, Jia had the chance to experiment with many art forms, including dancing, singing and painting. It was painting, however, that most attracted him and for which he had an obvious talent. He was the only student from his province to

be accepted by the Zhejiang Academy.


Jia explains that in art school he studied the work of many European painters, including early Renaissance painters such as Sandro Botticelli and Piero della Francesca - both of whom have influenced his work. Though he has experimented with other styles and has done a series of paintings called "The Lovers" in what may be considered a more contemporary style, he says that in general he doesn't feel comfortable with the pretensions of much contemporary art, particularly of the Soho variety. In his own art, Jia strives to create beauty and the ideal; but he suggests that he often finds neither in much contemporary art.

Though he doesn't believe in any one religion, he says he's drawn to churches and will sometimes visit them to listen to music or simply to take in the atmosphere of the church. He suggests that his interest in early Renaissance painting is in part due to the fact that painting at that time was inspired by an ideal - a religious purpose that gave it its strength. It's a belief in the ideal, he suggests, that is absent in most contemporary art.

Before he came to the United States, Jia worked as an exhibition designer and painter at the Museum of Chinese Revolution and History in Beijing. Since his arrival in the US in 1989, he has exhibited his work in Virginia and in the New York area, where he lived before moving to Cambridge with his American wife, Alison Jia, who is a graduate student in Harvard University's Regional Studies East Asia Program.

Jia says he has been selling his work on his own and through galleries. His work will be exhibited at the Chinese Culture Institute in October of 1993.

-R.O.



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BUSINESS

Asian American Bank Seeks More Capital

The state's Board of Bank Incorporation will require the organizers of the Asian American Bank and Trust Company to raise an additional \$1 million in start-up capital before it can open the city's first Asian bank.

Last month, the board issued the organizers a Certificate of Public Convenience and Advantage, which establishes the Asian American Bank and Trust Company and serves as the first major step in gaining a state bank charter. The certificate, however, will be revoked if the "applicants" are not "incorporated and begin business" by Dec. 28, 1992.

State commissioner of banks Alan Morse said in December that the state has "a minimal" \$8 million start-up capital policy for banks but that exceptions could be made in some cases. He said that granting the Asian bank a

charter depended on a number of factors, including the amount of start-up capital available, the bank's "rate of growth," and the "needs of the community." The state has made an exception in the case of the Asian bank by reducing the \$8 million amount by \$1 million.

Vivian Wenhua Chen Huang, the bank's principal organizer, however, said that "\$6 million makes a perfectly healthy bank" and suggested that the board was being overly cautious in making the organizers raise additional capital.

Huang said the bank's organizers have already raised \$4 million in capital and other sources have committed almost \$2 million more. She said the bank hopes to raise much of the additional \$1 million within the Asian community.

"We hope we will get more

investors from the community," she said. "We want to keep this a community bank. We want the community to own it."

Huang said the organizers have the option to borrow the additional \$1 million but would prefer to raise the money from investors.

State banking officials earlier this year had been urging the bank to raise \$6 to \$7 million in start-up capital because they expect the Asian bank to grow very

fast, she said. "They want us to prove we won't grow too fast."

The state wants the bank to keep a 1:10 capital-to-business ratio, she said. Huang, however, believes the bank would not have difficulty raising additional capital once it was operating. On the other hand, she explained, the bank could be under pressure to lend its money out quickly if it started out with too much capital.

Huang, who is one of 27 Asian

Bank incorporators, said the bank could open its 17 Kneeland Street office by March if the bank board acts quickly and approves an "offering circular," which gives the bank the go-ahead to start raising capital.

The bank will offer the services of a commercial bank, including residential and commercial mortgages; small business and car loans; as well as other financial services, she said.

R.O.

CCBA Begins Second Election

The Chinese Consolidated Benevolent Association (CCBA) has released a statement outlining the procedures it will follow in carrying out its business board election.

The new list of procedures was drawn up following the can-

cellation of the board's fall election in which questions were raised about the eligibility of people filling out forms and the number of forms received by the Nov. 20 deadline. All forms received in that election have been declared null and void.

Under the new guidelines, "any owner of a business in New England who is of Chinese descent," or his representative with a written authorization signed by the owner, may pick up a nomination form from the CCBA office at 90 Tyler St., starting Jan. 11.

The forms must be returned to CCBA no later than 5 pm, January 25. "Immediately after the deadline on January 25, 1993, the Election Committee will publicly announce the number of nomination forms received," the notice states.

The election committee will then have seven days to review the forms and announce its results and decisions.

The committee will then mail out ballots to qualified voters, no later than Feb. 1. Each person who has filled out a qualified form is eligible to vote for 25 nominees listed on the ballot. All ballots must be mailed back to CCBA by Feb. 15. "The ballots will be opened and counted publicly at the CCBA on Feb. 15, 1993, beginning at 6 p.m."

The 25 nominees with the most votes will become members of the board of directors of the CCBA "as business sector representatives," the notice stated.

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Typesetting/Chinese Edition
DJS Printing Inc.
Chinese Typist

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Printer:
Worcester County Newspapers

Sampan is a non-profit, non-partisan, bi-weekly newspaper published by the Chinese American Civic Association and supported by a volunteer staff. Sampan is free and is distributed in Chinatown and the Greater Boston area.

Sampan welcomes all donations, which are tax-deductible. Send letters, commentaries, calendar events and advertising for publication to 90 Tyler St., Boston, 02111 (617) 426-8452.

Advertising rates: \$8 per column inch, \$130 per quarter page, \$240 per half page. There are surcharges for translation and/or typesetting. Discounts are available for long term advertisers.

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FILM

New Chinese Cinema at the Brattle

The Brattle Theatre in Harvard Square, Cambridge will present a Chinese Film Festival on Thursdays during the months of January and February. Mainland, Taiwan and Hong Kong films will be shown as part of the festival:

NEW CHINESE CINEMA
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THE ACTRESS (aka Center Stage)

Thursday, January 14 and Friday, January 15 at 5:15, 8:15

(Hong Kong, 1992) dir Stanley Kwan w/Maggie Cheung, Tony Leung, Carina Lau, Waise Lee

WOMEN'S STORY

Jan. 21 at 6:00, 9:45

(China, 1988) dir Peng Xiaolian w/Zhong Wenrong, Song Ruhui, Zhang Min

The controversial story of three ordinary peasant women who leave their safe, but oppressive, village to escape their fates as self-sacrificing wives and mothers.

HARD-BOILED

Thursday, January 28 at 3:40, 7:45

(Hong Kong, 1992) dir John Woo w/Chow Yun-Fat, Tony Leung, Theresa Mo, Philip Chan

A veteran policeman reluctantly unites with a mob assassin (who claims to be an undercover cop) to nail a brutal arms dealer.

POLICE STORY I

Jan. 28 at 5:55, 10:00

(1985) dir Jackie Chan w/Jackie Chan, Brigitte Lin, Maggie Cheung, Bill Tung

The sleeper hit of the 1987 New York Film Festival introduced Jackie's most popular character (two sequels so far): he attempts to bring down a vicious crime lord by persuading the guy's moll to roll over on him, much to the consternation of Jackie's own girl friend.

RAISE THE RED LANTERN

Thursday, February 4 at 4:00, 7:50

(China, 1991) dir Zhang Yimou w/Gong Li, Ma Jingwu

An educated young woman becomes the fourth wife of a wealthy and powerful older man in 1920s China. She soon becomes entangled in a cutthroat power struggle with her three more experienced "sisters." Full of visual splendor and fascinating historical detail, this is the work of a modern master

filmmaker, at the height of his powers.

RED SORGHUM

Feb. 4 at 6:00, 9:45

(China, 1987) dir Zhang Yimou w/Gong Li, Jiang Wen

An earlier acclaimed work from the same director, this is a sweeping modern-day fable paralleling the life story of an intrepid young woman with the history of China in the turbulent period of the 1930s and '40s.

PEKING OPERA BLUES

Thursday, February 11 at 4:00, 7:55

(Hong Kong, 1986) dir Tsui Hark w/Brigitte Lin, Cherie Chung, Sally Yeh, Wu Ma

Three disparate women find themselves swirl in palace intrigue in the wake of the Chinese Revolution of 1911.

CHINESE GHOST STORY

Feb. 11 at 5:55, 9:45

(Hong Kong, 1987) dir Ching Siu-Tung w/Leslie Cheung, Joey Wong, Wu Ma

A native young tax collector stumbles into a haunted temple and promptly falls in love with a beautiful woman who is, unfortunately, dead. Ultimately, he ends up in Hell fighting for her spirit.

THE TWIN BRACELETS

Thursday, February 18 at 4:00, 8:00

(Hong Kong 1990) dir Yu-Shan Huang w/Chen Te Jung, Liu Hsiao Hui

A deeply moving portrayal of one woman's struggle for independence and for the love of another woman. After sell out screenings at the Brattle this fall, we're happy to bring THE TWIN BRACELETS back for this special return engagement.

THE REINCARNATION OF GOLDEN LOTUS

Feb. 18 at 6:00, 9:55

(Hong Kong, 1989) dir Clara Law w/Joi Wong, Eric Tsang

This sumptuous and exotic thriller follows a young concubine whose early death in one era leads to her quest for vengeance in another. Director Clara Law has beautifully wrought this feminist story of a "fallen woman" from Chinese fable with feverishly stylish results.

HORSE THIEF

Thursday, February 25 at 4:00, 8:00

(China, 1986) dir Tian Zhuangzhuang w/Tseshang Rigzin

Filmed in Tibet, HORSE THIEF is a visionary film of unusual drama and ethnographic spectacle. It is the story of a highly religious yet destitute clansman who takes to stealing to support his wife and child.

LIFE ON A STRING

Feb. 25 at 6:00, 9:50

(China, 1991) dir Chen Kaige w/Liu Zhongyuan, Huang Lei

A blind boy is promised that he will eventually regain his sight if he devotes his life to music. Years later, the boy is a blind old man who regards music as a path to a higher truth, but for his disciple music is a sensual pleasure, a celebration of the here and now.

her away.

A realistic film that accurately explores many of the problems rural women must face in today's China, "Women's Story" succeeds because the ideas it projects are internalized in the lives of the three women characters, who are fully drawn and believable.

-Robert O'Malley

Review: *Women's Story*

"Women's Story," directed by mainland filmmaker Peng Xiaolian, depicts the exploits of three village women who leave their rural homes to sell yarn in the city. Two of them are young girls eager to see the outside world, while the third is an older woman who heads for the city only because she thinks the money she'll earn will benefit the young son she leaves behind.

The film follows the women as they make their way through the ruthless and fast-paced life of the city. It shows their awkwardness and naivete as they climb escalators, eat strange foods, and get swindled by a con artist. The novelty of the city is both exciting and disturbing to the women, who experience a host of new

sensations but also begin to realize more fully the limitations imposed by their simple village lives.

Each of the three characters reveals something about the life of women in China. There is mother Laizi, whose only thought is for her small son and who's willing to sacrifice her own personal needs for him; she's the voice of tradition who doesn't question the place of women in the village. Then there is Xiaofeng, a young woman whose village life was cursed because her mother was repeatedly humiliated for bearing only daughters. The last is Jinxiang, whose parents want to force her to marry a deaf man so that her brother can marry his sister.

The film also focuses on the importance placed on bearing a male child in rural China, where ancient tradition still rules. During their sojourn in the city, the three women continually meet a pregnant woman who has fled from her village because she is afraid that the authorities won't allow her to have her child.

She already has several daughters and, according to China's one child per family birth control policy, she's not allowed to have another. Though bedraggled and half-mad when the child is born, she seems nonetheless overjoyed because she has finally given birth to a son and managed to avoid a forced abortion or sterilization, which is a common practice in rural China.

The film also explores - albeit in a limited way - the life of the men who leave the village to find work and money in the city. Often they leave their wives behind to care for their children. When one worker complains about his situation in the city, suggesting that city women look down on him while he has begun to look down on village women, Xiaofeng grows angry, criticizing his failure to recognize the difficulties village women must face while the men are away in the city.

Although the three women seem uncertain of their position in the city and must tolerate the taunts of city people who tend to look down on them as uneducated country bumpkins, they also experience moments of unrestrained joy, when they exult in their newfound freedom and in their ability to set up their small stalls and sell their yarn in the market.

Returning to the village after their extended sojourn in the city, the three women seem brighter and more energetic. Dressed in more fashionable clothes and exuding a new confidence, they return with a newfound sense of self. But though they may have been changed by their trip to the city, not much has changed in the village, where they must immediately confront once again the harsh realities of countryside life: Jinxiang's suitor has arrived and he wants to take her away with him, despite the fact that she doesn't care for him and will fight rather than go.

Before she left the village to go to the city, mother Laizi seemed quick to uphold tradition. But in the final scene even she comes to the defense of Jinxiang, vowing - with Xiaofeng - that she won't let the suitor take

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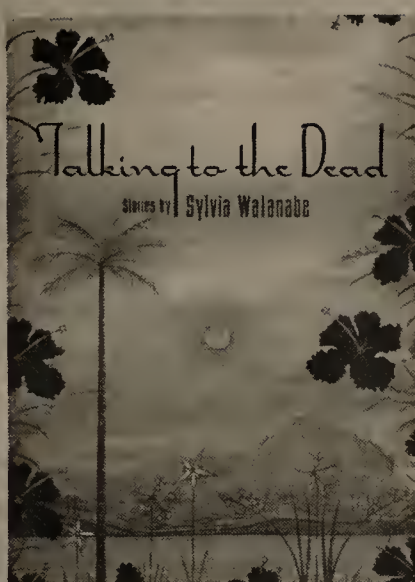
Review: *Talking to the Dead* by Sylvia Watanabe

By Ed McInnis

Talking to the Dead is a collection of stories about people whose fragile everyday lives would be blown away if they were not weighted down by ghosts. Set in the village of Luhi on the Hawaiian island of Maui, the stories are haunted by wars past and present, mysterious deaths and unanswered questions about runaway loved ones.

In "The Caves of Okinawa," Henry Hanabusa can't drown the voices of his "war ghosts" with alcohol. As American soldiers in the Battle of Okinawa during World War Two, he and Tag Asato were ordered to persuade Japanese soldiers hiding in caves to surrender. If they refused to come out, the Australian army would dynamite the caves shut. Tag's family was from Okinawa and one day, rounding a corner onto a deserted beach, he found their drowned bodies. After the war, back in Luhi, Tag slit his wrists.

Now another war haunts Henry. He buys a plane ticket to Canada so that his son Jimmy, home on leave, can desert the Army rather than return to Viet-



"Talking to the Dead"
By Sylvia Watanabe Doubleday

nam. Henry's wife Haru chants endless "keep us safes," prayers for Jimmy's protection. But in the end, Jimmy decides against desertion and returns to Vietnam.

While this story and several more are narrated in the third person, still others are told from the first person point-of-view by a variety of characters. In fact, the stories are filled with interesting characters. Some are named while others are known

only by nicknames in the way of neighborhoods and villages all over the world: Mrs. Hundred Cats, Missy the Gravestone Carver's Daughter, The Barber Shop Lady, Uncle Mongoose.

The same characters weave in and out of different stories and we catch glimpses of turning points in their lives. For example, in "The Caves of Okinawa" we see Jimmy Hanabusa go back to the war. Three stories later, in "A Spell of Kona Weather," we find out what happened to him in Vietnam.

With ten tales in 127 pages, *Talking to the Dead* is really a collection of short-short stories. The briefest is only 3 1/2 pages long and all the stories have many one-sentence paragraphs. Except for a rare simile - "Others were twisted with bone disease; their hands like tightly curled buds waiting to bloom." - the writing is deceptively plain and simple, composed mostly of straightforward description and dialogue.

In "The Bishop's Wife," Kitaro, the head priest's son, impregnates Aki and then promptly drowns. Aki's mother drags

her in the rain to the priest's door and screams "Come out and look...Look at what your son has done." In "The Prayer Lady," Kitaro's ghost is scheduled to appear during the *bon* festival, when spirits of the dead return.

These brief, almost flimsy tales sometimes seem too light to bear the burden of the awful past. Yet, though delicate on the surface, they are resilient underneath. They are sudden expeditions beyond the superficial swirl of everyday events to the strong current of life that exists below.

In the O. Henry Award-winning title story, "Auntie Talking to the Dead," "the half-Hawaiian kahuna lady" is Luhi's minister to the dying and the deceased. As she gets older, she continues "to appease the hungry ghosts" for the villagers while grooming her son Clinton as her successor. But Clinton decides to go to mortician school and one day returns to the village to open the modern scientific Paradise Mortuary. Clinton presses his mother to retire, finally screaming at her: "You can talk to the dead till you're blue in the face, but *ain't*

no one listening. The old ghosts have had it. You either get on the wheel of progress or you get run over."

But Auntie isn't retiring until she finds a successor. Into the void steps Yuri, a shy teenaged girl with few career prospects - "Hello, uh, Mrs. Dead." She becomes Auntie's apprentice, learning to collect herbs and roots, mix potions and sing the old-fashioned rituals of mourning. This story, death-drenched and funny, leads to a macabre yet fitting conclusion when Auntie herself dies and we find out who will care for her corpse, Clinton or Yuri.

The author, Sylvia Watanabe, was born in Maui. She has received the Japanese American Citizens League National Literary Award as well as a creative writing fellowship from the National Endowment for the Arts. This brilliant collection of interrelated stories is straining to be a novel. Therefore, it is not surprising to find Watanabe is currently working on her first novel. Certainly, *Talking to the Dead* is an auspicious and haunting debut.

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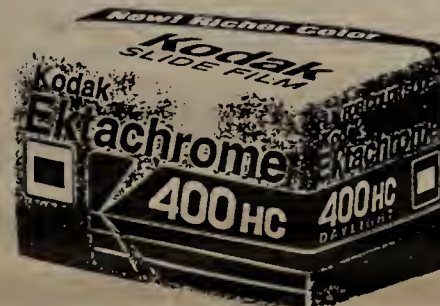
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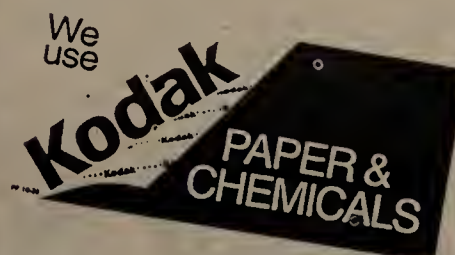
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Familiar with environmental
regulations and construction
management.

or

Experience with the construction of
marine structures such as dikes, sheet
pile retaining walls, slurry trench cut-
off walls as well as material handling,
placing, testing and landfill closure
methods. Familiar with environmental
regulations and heavy civil construction
management/inspection.

Assistant Resident Engineer

Minimum 10 years' experience in
construction management, contract
administration and claims & changes
on large public works projects such as
highways/tunnels.

The positions listed require B.S. Civil
Engineering and strong interpersonal
skills working with contractors as well
as local, state, and federal organizations.
Office Engineer positions require
experience in contract administration.

Please send cover letter and resume to:

BECHTEL/PARSONS BRINCKERHOFF
(A Joint Venture of Bechtel Corporation and
Parsons Brinckerhoff Quade & Douglas, Inc.)

Human Resources, Dept. SP11
One South Station, Boston, MA 02110
An Equal Opportunity Employer M/F/D/V
Principals Only

MASS HIGHWAY



**BEST WISHES
FOR THE NEW YEAR!**

The Central Artery/Tunnel
Community Information Center
for Chinatown and the Leather District is now open.

Please visit and get the latest Project news.

Where:

185 Kneeland Street
(former Wang Building)

When:

Monday: 10 a.m. - 6 p.m.

Tuesday: 10 a.m. - 6 p.m.

Wednesday: 2 - 8 p.m.

Thursday: 10 a.m. - 6 p.m.

Friday: 10 a.m. - 6 p.m.

Saturday (1st and 3rd of month): 10 a.m. - 2 p.m.

George Joe, Chinatown Community Liaison
Phone 342-1321

ASSISTANT OPERATIONS MANAGER

Assistant Operations Manager wanted to manage contracts and budget, write grants and provide staff support for the City of Boston's Healthy Boston Initiative. Management, fiscal and program experience required. Public or non-profit experience desirable. Proficiency in writing and computer skills necessary. Minorities, women and others encouraged to apply. Boston resident only. Send cover letter and resume by January 8, 1993 to:

Jerry Mogul
City Hall
Room 608
Boston, MA 02201



Queen Anne's Gate Apartments, located in Weymouth, Massachusetts is actively seeking applicants for one and two bedroom units.

Enjoy:

The convenience - dishwasher, disposal, self-cleaning oven, no wax kitchen floor, meticulous maintenance, private patios or balconies

The lifestyle - two pools, clubhouse, tennis and basketball courts, minutes from Route 3, restaurants and shopping

Apartments are made available on an open occupancy basis, some units are subsidized through various state and federal programs. Wait list status may apply. Applications may be obtained by calling 335-1293 or by visiting our model apartment.

Financed by the Massachusetts Housing Finance Agency. Owned and professionally managed by Corcoran, Mullins, Jennison, Inc. Equal Housing Opportunity.



Cobble Hill Apartments 84 Washington Street Somerville, MA 02145

Located in Somerville, Massachusetts, Cobble Hill Apartments offer one and two bedroom apartments for the elderly and low income families. There are also units specifically designed for handicapped persons.

Rents are based on income. Please request applications in writing at the above address.

All units are assisted by the HUD Section 8 Program and are available on an open occupancy basis.

Owned and professionally managed by Corcoran, Mullins, Jennison, Inc.

Equal Opportunity Housing

The Village at Fawcett's Pond Apartments 148 West Main Street Hyannis, MA 02601

Located in Hyannis, Massachusetts, the Village at Fawcett's Pond Apartments offer one and two bedroom apartments for the elderly. There are also units designed for handicapped persons.

All units are assisted by the HUD Section 8 Program and are available by writing to the above address

Owned and professionally managed by Corcoran, Mullins, Jennison, Inc.



Equal Opportunity Housing



Salem Heights Apartments 12 Pope Street Salem, MA 01516

Located in Salem, Massachusetts, Salem Heights Apartments offer one and two bedroom apartments for moderate and low income families. Apartments available on an open occupancy basis.

Applications are available by writing to the above address.

Owned and professionally managed by Corcoran, Mullins, Jennison, Inc.



Equal Opportunity Housing



Quaker Meadows Apartments 65 Memorial Park Drive Lynn, MA 01902

Located at Green Street and Chestnut Street/Memorial Park Drive, Lynn, Massachusetts, Quaker Meadows Apartments offer one and two bedroom apartments for low income family and handicapped persons.

Rents are based on income. Please request applications in writing to the above address.

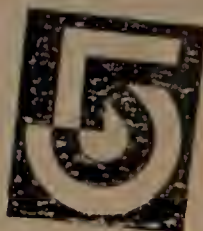
Financed by the Massachusetts Housing Finance Agency, units are available on an open occupancy basis.

Owned and professionally managed by Corcoran, Mullins, Jennison, Inc.

Equal Opportunity Housing



HAPPY CHINESE NEW YEAR! 恭賀新禧



WCVB TV
BOSTON

**MASSACHUSETTS BAY
TRANSPORTATION AUTHORITY**
Transportation Building
10 Park Plaza
Boston, Massachusetts 02116-3975

NOTICE TO BIDDERS

Sealed bids for MBTA Contract No. C3CN11, FITCHBURG MAINLINE AND YARD 14 IMPROVEMENTS - SIGNALS AND COMMUNICATION, Somerville/Boston/Cambridge, Massachusetts (Class 6-Signaling, Project Value \$9.00) will be received by the Manager of Contract Administration at the Contract Administration Office, 5th Floor, Room 5610, Transportation Building, 10 Park Plaza, Boston, Massachusetts 02116-3975 until two o'clock (2:00 p.m.) on January 28, 1993. Immediately thereafter, in a designated room the Bids will be opened and read publicly.

Work consists of a new controlled interlocking with related appurtenances, on the Fitchburg Main Line at Tower H, including new Supervisory Control Equipment, modifications to the existing control equipment at the MBTA's North Shore Control Facility, and a new controlled storage yard adjacent to the new commuter rail maintenance facility.

This Contract is subject to a financial assistance contract between the MBTA and FTA of the U.S. Department of Transportation.

Each prospective bidder proposing to bid on this Project must be prequalified in accordance with the Authority's "Procedures Government Classification and Rating of Prospective Bidders." Copies may be obtained from the Contract Administration Office at the above address. Requests for prequalification of this Project will not be accepted by the Authority after the tenth (10th) day preceding the date set for the opening of bids.

Prequalified bidders may obtain from the Contract Administration Office a "Request for Bid Form" which must be properly filled out and submitted for approval.

Each prospective Bidder must also comply with additional prequalification requirements referred to in Paragraph 1.12, Competency of Bidders, in the Instructions to Bidders.

Bidding documents may be obtained from the Contract Administration Office at the address above from 8:30 a.m. to 4:00 p.m., after December 29, 1992 Monday through Friday at a charge of \$75.00. The Authority's STANDARD SPECIFICATIONS, BIDDING AND CONTRACT REQUIREMENTS AND DIVISION 1 - GENERAL REQUIREMENTS, dated November, 1983, is available at a charge of \$5.00 per copy. The Authority's STANDARD SPECIFICATIONS, CONSTRUCTION, dated January, 1980, is available at a charge of \$15.00 per copy. Bidding documents will be mailed by parcel post upon request and receipt of an additional fee of twenty-five dollars (\$25.00), payable by separate check. If requested, documents will be forwarded by Air Freight, where such service is available, at the expense of the plan holder. NONE OF THESE CHARGES ARE REFUNDABLE.

Bidders' attention is directed to Appendix 1, Goals and Timetables for Female and Minority Participation in the Construction Industry; and to Appendix 2, Supplemental Equal Employment Opportunity, Anti-Discrimination and Affirmative Action Program in the Specifications. In addition, pursuant to the requirements of Appendix 3, Disadvantaged Business Enterprise (DBE) Participation Provision, Bidders must submit an assurance with their Bids that they will make sufficient reasonable efforts to meet the stated DBE goal of 13 percent.

Bidders will affirmatively ensure that in regard to any contract entered into pursuant to this solicitation, minority and female construction contractors will be afforded full opportunity to submit bids and will not be discriminated against on grounds of race, color, religion, sex, age, or national origin in consideration for an award.

Bidders will be required to comply with Federal Equal Employment Opportunity Regulations and the President's Executive Order No. 11246 and any amendments or supplements thereto.

Authorization for the Bidders to view the site of the work on the MBTA's property shall be obtained from the office of the Project Manager, Mr. Daniel E. Horgan, Project Manager, MBTA, 21 Arlington Avenue, Charlestown, MA 02129, Telephone No. (617) 722-5914. A walking inspection tour to view the existing conditions will be conducted on January 13, 1993 at 8:00 AM. Prospective Bidders wishing to accompany the tour should meet at the indicated time at 21 Arlington Avenue, Charlestown, Massachusetts.

A prebid conference will be held on January 14, 1993 at 10:00 a.m., at the above office. Any request for interpretation of contract Drawings and specifications should be submitted in writing at the same time.

Bidders will be required to certify as part of their Bids that they are able to furnish labor that can work in harmony with all other elements of labor employed or to be employed on the work.

This Contract is subject to Federal wage and hour laws and minimum State wage rates as well as all other applicable labor laws.

Bidders are advised that the "Buy America" provisions of the Surface Transportation Assistance Act of 1982 (Pub. L-97-424) as amended, apply to any contract procurement or agreement which results from this solicitation.

Bid Guaranty shall consist of a bid deposit in the amount of five (5) percent of the value of the bid in the form of a bid bond, cash, certified check, treasurer's or cashier's check.

The successful bidder shall be required to furnish a Performance Bond and a Labor and Materials Payment bond each for the full amount of the Contract price.

The Authority reserves the right to reject any or all Bids, to waive Informalities, to advertise for new Bids or proceed to do the work otherwise, as may be deemed to be for the best interests of the Authority.

MASSACHUSETTS BAY TRANSPORTATION AUTHORITY

DATE: DECEMBER 28, 1992

BY: JOHN J. HALEY, JR.
General Manager

**MASSACHUSETTS BAY
TRANSPORTATION AUTHORITY**
Transportation Building
10 Park Plaza
Boston, Massachusetts 02116-3975

NOTICE TO BIDDERS

Sealed bids for MBTA Contract No. T6CN01, RIVERSIDE YARD IMPROVEMENTS, Newton, Massachusetts, (Class 1 - General Transit Construction or Class 7 - Buildings, Project Value \$230.00), will be received by the Manager of Contract Administration at the Contract Administration Office, 5th Floor, Room 5610, Transportation Building, 10 Park Plaza, Boston, Massachusetts 02116-3975 until two o'clock (2:00 p.m.) on February 16, 1993. Immediately thereafter, in a designated room the Bids will be opened and read publicly.

Work consists of the construction of light rail transit station facilities, office building, substation, sanding and vaulting facilities; reconstruction of track, signal, power distribution system and parking lot; renovation of the existing Greyhound Bus Terminal Building; demolition of several existing buildings; and landscaping.

This Contract is subject to a financial assistance contract between the MBTA and FTA of the U.S. Department of Transportation.

Each prospective bidder proposing to bid on this Project must be prequalified in accordance with the Authority's "Procedures Government Classification and Rating of Prospective Bidders." Copies may be obtained from the Contract Administration Office at the above address. Requests for prequalification of this Project will not be accepted by the Authority after the tenth (10th) day preceding the date set for the opening of bids.

Each prospective Bidder must also comply with additional prequalification requirements referred to in Paragraph 1.12, competency of Bidders, in the Instructions to Bidders.

Prequalified bidders may obtain from the Contract Administration Office a "Request for Bid Form" which must be properly filled out and submitted for approval.

Bidding documents may be obtained from the Contract Administration Office at the address above from 8:30 a.m. to 4:00 p.m., after January 13, 1993 Monday through Friday at a charge of \$100.00 per set. The Authority's STANDARD SPECIFICATIONS, BIDDING AND CONTRACT REQUIREMENTS AND DIVISION 1 - GENERAL REQUIREMENTS, dated November, 1983, is available at a charge of \$5.00 per copy. The Authority's STANDARD SPECIFICATIONS, CONSTRUCTION, dated January, 1980, is available at a charge of \$15.00 per copy. Bidding documents will be mailed by parcel post upon request and receipt of an additional fee of twenty-five dollars (\$25.00), payable by separate check. If requested, documents will be forwarded by Air Freight, where such service is available, at the expense of the plan holder. NONE OF THESE CHARGES ARE REFUNDABLE.

Bidders' attention is directed to Appendix 1, Goals and Timetables for Female and Minority Participation in the Construction Industry; and to Appendix 2, Supplemental Equal Employment Opportunity, Anti-Discrimination and Affirmative Action Program in the Specifications. In addition, pursuant to the requirements of Appendix 3, Disadvantaged Business Enterprise (DBE) Participation Provision, Bidders must submit an assurance with their Bids that they will make sufficient reasonable efforts to meet the stated DBE goal of 16 percent.

Bidders will affirmatively ensure that in regard to any contract entered into pursuant to this solicitation, minority and female construction contractors will be afforded full opportunity to submit bids and will not be discriminated against on grounds of race, color, religion, sex, age, or national origin in consideration for an award.

Bidders will be required to comply with Federal Equal Employment Opportunity Regulations and the President's Executive Order No. 11246 and any amendments or supplements thereto.

Authorization for the Bidders to view the site of the work on the MBTA's property shall be obtained from the office of Mr. Robert Johnson, Project Manager, MBTA, Regional Construction Office, 1515 Hancock Street, Quincy, Massachusetts 02129, Telephone (617) 722-3790. A walking inspection tour to view the existing conditions will be conducted on February 1, 1993 at 9:00 a.m. Prospective Bidders wishing to accompany the tour should meet at the indicated time at the outbound platform at Riverside Yard.

A prebid conference will be held on February 2, 1993 at 10:00 a.m. at the above office. Any request for interpretation of Contract Drawings and specifications should be submitted in writing at the same time.

Bidders will be required to certify as part of their Bids that they are able to furnish labor that can work in harmony with all other elements of labor employed or to be employed on the work.

This Contract is subject to Federal wage and hour laws and minimum State wage rates as well as all other applicable labor laws.

Bidders are advised that the "Buy America" provisions of the Surface Transportation Assistance Act of 1982 (Pub. L-97-424) as amended, apply to any contract procurement or agreement which results from this solicitation.

Bid guaranty shall consist of a bid deposit in the amount of five (5) percent of the value of the bid in the form of a bid bond, cash, certified check, treasurer's or cashier's check.

The successful bidder shall be required to furnish a Performance Bond and a Labor and Materials Payment bond each for the full amount of the Contract price.

The Authority reserves the right to reject any or all Bids, to waive Informalities, to advertise for new Bids or proceed to do the work otherwise, as may be deemed to be for the best interests of the Authority.

MASSACHUSETTS BAY TRANSPORTATION AUTHORITY

DATE: DECEMBER 31, 1992

BY: JOHN J. HALEY, JR.
General Manager

"Teamwork is at the

■ Sonographer

To work in a new perinatal ultrasound unit, performing level 2 ultrasounds, PUB's, CVS and Amnio. Minimum requirements include graduate of accredited ultrasonography program and six months clinical experience in Ultrasonography. Registered or Registry eligible.

Please send your resume to Seth Moeller, New England Medical Center, 750 Washington Street, NEMC #795, Boston, MA 02111. We are an equal opportunity employer.



New England Medical Center

center of everything we do."

妙勞市公寓出租

您想享受退休生活的舒適嗎？請買臨福萊高得興的拿可克仁柏文公寓參展。本公寓備有單人及一間睡房之柏文出租。請撥電六六五-六三三四詢問有關申請事宜。本公寓辦公時間為上午八時半至下午四時，歡迎詢問參展。本公寓係由聯邦房屋部市役廳資助，並遵循平等房屋機會政策。

Congregational Retirement Homes, Inc.



■ Research Vessel Instructor ■

Full-time, benefitted position available 2/93 for on-board instructor to schools participating in Harbor Explorations, and environmental education program; serve as liaison to area schools and develop related curriculum. Some Northeast coast travel and weekend hours required. BA in a marine science or equivalent in training and experience, documented experience in research vessel operations, and thorough understanding of standard oceanographic equipment required. Ability to teach persons of all ages, abilities and backgrounds; physical stamina required; candidates with first aid training, CPR, WSI and SCUBA certification will receive priority consideration. Preference will be given to applicants with Spanish fluency, Coast Guard boat operator's license, and teaching experience. Salary to \$27,000. Send cover letter and resume by February 1, 1993 to Michael Borek, Harbor Explorations Program, UMass-Boston, 100 Morrissey Blvd., Boston, MA 02125-3393. An Affirmative Action, Equal Opportunity, Title IX employer.

University of Massachusetts
Boston

**BEST WISHES FOR A
HAPPY & PEACEFUL
NEW YEAR**

恭賀新禧
萬事如意



New England Medical Center



Serving the neighborhood for almost 200 years.

紐英倫醫療中心
服務社區凡二百年

750 Washington Street
Boston, MA 02111
Main number: (617) 956-5000

恭賀新禧

Happy New Year

華埠南灣社區議會

CHINATOWN/SOUTH COVE
NEIGHBORHOOD COUNCIL

May Chan
Jean Lau Chin
Lucy Chin
Richard Chin
Rose Chin
Vern Chin
Joan Cho-Sik
Robert Guen (Co-Moderator)
Chau-ming Lee
Jason Lim

*

William Moy (Co-Moderator)
Father Hugh O'Regan
Mary Soo Hoo
Henry Szeto
Florence Tow
Donald Wong
Frank Wong
Peter Bak Fun Wong
Reggie Wong
Lim Yong

IMMIGRATION LAW
ROBERT J. GAYNOR

ATTORNEY
One Boston Place, Boston MA 02108
723-6200

HAPPY NEW YEAR!

- ✿ Permanent Resident Status
- ✿ Family-based Visa Petitions
- ✿ Temporary Work Visas
- ✿ Labor Certifications
- ✿ Naturalization and Citizenship
- ✿ Deportation Proceedings

萬事如意

- ✿ 永久居留 ✿ 工作許可
- ✿ 勞工紙 ✿ 入籍
- ✿ 遞解出境

歡迎洽詢服務

移民專業律師

Calendar/Short News

Training in Alcohol, Tobacco and Other Drug Abuse Prevention. The program will be offered by Chinatown Against Drugs to adults who work with Asian youths. Jan. 27 and Feb. 3. From 9 am- 4 pm. At the Tufts University School of Medicine, Sackler Building, Room 314, 145 Harrison Ave., Boston MA. For more info. call Shari Sprong at the Prevention Center, 451-0049.

Asian Women's Writing Group, at the Women's Center, 46 Pleasant St., Cambridge, from 11:30 am-1:30 pm, Saturdays, Jan. 9&23. For info. call Lisa at 625-7879 or Emily at 666-5812.

"Transformations: Asia East and West." This exhibition compares and contrasts Islamic approaches to artistic design with those of China. At the Arthur M. Sackler Museum at Harvard University. For info. call 617-495-9400.

Women in the Building Trades. Free introductory workshops for women who are interested. Call 524-3010 to register for one of the following dates: Jan. 20, Feb. 1 & 17; Mar. 1 & 17, at 555 Amory St., Jamaica Plain, from 6-8 pm.

Tai Chi as Performing Art, Feb. 6 at 2 pm, with Bow Sim Mark of the Chinese Wushu Research Institute; at the Harvard

University Sanders Theatre. Tickets: adults \$10 and \$8; children, students and seniors \$7 and \$5. For info. call 426-0958.

"Asian Women & HIV/AIDS Awareness" workshops, sponsored by Asian Sisters in Action, Feb. 5 from 1-4:30 pm at the AIDS Action Committee, 131 Clarendon St., 4/fl. For Asian Women only. RSVP Vickie Lew, For info. call 787-4213.

"Exploring Chinese Culture Through the Arts" conference, at the Children's Museum, 300 Congress St., Boston MA, \$40 (MTA and Museum members \$35) includes a Chinese lunch and materials. Try your hand at several traditional Chinese arts and learn how to teach Chinese culture through them. Preview curriculum materials and resources for elementary and secondary school students. Register by Jan. 15. The conference is a collaboration among the Chinese Culture Connection, the Harvard East Asian Program at the Children's Museum and the Massachusetts Teachers Association. Make your check payable to: MTA/Professional Development, 20 Ashburton Place, Boston, MA 02108.

Oshogatsu (Japanese New Year), Jan. 24, 11 am-4 pm, at the Children's Museum, 300 Con-

gress St. Boston. Presented in collaboration with Boston's Japanese Language School, Oshogatsu is a daylong event featuring a lion dance, storytelling, calligraphy demonstrations, etc. Admission: \$6 for children (2-15) and seniors; \$7 for adults; one-year-olds are \$2. Members and children under 1 are free. For info. call 617-426-8855.

Lunar New Year Festival, Jan. 17, at the Children's Museum, 300 Congress St., Boston. The museum will be transformed into a Lunar New Year Festival filled with colorfully costumed performers, cultural games, calligraphy demonstrations, arts and crafts, Vietnamese and Chinese Lion Dances, Kung Fu, Tai Chi, and more. For info. call 426-8855.

Public School Town Meeting. Boston School Supt. Lois Harrison-Jones will hold a series of Town Meetings with parents and community members on the Public Schools FY93-94 Planning and Budget process. Meetings will be held: at the Josiah Quincy School in Chinatown, Jan. 21, 7-9 pm; at the Agassiz School, Jan. 19, 6:30-8:30 pm; and at the Campbell Resource Center, Jan. 26, 6-8 pm. Interpreters will be available.

Public School registration for 1993-1994 School Year.

Registration for students entering grades 1, 6, and 9 in Sept. 1993, ends Jan. 15. Registration for kindergarten begins Feb. 22 and ends Mar. 19. Children must be 4 years old by Sept. 1 to enter Kindergarten I, and 5 years old by Sept. 1 to enter Kindergarten II.

Public School Transfers. If parents want their children to go to a different school, they can apply for a transfer from Feb. 22 through March 12. Parents whose children are not presently enrolled in the Boston Public Schools, and who will be entering grades, 2, 3, 4, 5, 7, 8, 10, 11, or 12, should visit Parent Information Centers in their zones and fill out applications, from Feb. 22 through March 19. North Zone Parent Info. Center is at 885 Washington St, 338-6076; East Zone Info. Center, 1216 Dorchester Ave., Dorchester, 282-6012 or 282-6031.

Asian New Year Celebration, Jan. 17, 5 pm, at North Quincy High school, North Quincy. Featuring folk entertainment from many Asian lands and Chinese cuisine. Tickets \$10 adults; \$7 children. Tickets are available through Jan. 10 at North Quincy Library (M/W/F/am); YMCA Quincy center (Tues/Thurs am); Urbanistics, Quincy Center (M/F pm); and Fenno House, Wollaston (M-F 9 am-5 pm).

Officials of the Economic Development and Industrial Corporation of Boston will visit the Chinese Consolidated Benevolent Association, 90 Tyler St., Jan. 28, from 9 am-1pm, to introduce small business loan programs and accounting services available to Chinatown businessmen.

AT&T Free Chinese New Year Phone Service to Far East. Jan. 23 & 24. The South Cove Manor Nursing Home, the South Cove YMCA, Shawmut Bank and AT&T have joined together to let Boston residents send holiday greetings to friends and relative in the Far East at no charge. Calls can be up to three minutes at the Shawmut Bank Chinatown office, 61 Harrison Ave., Boston. The telephone lines will be available from 8 am to 4 pm on both days. People interested must reserve a slot at the Shawmut Chinatown Bank, lower level, from 10 am to 2 pm, Jan. 18 through Jan. 22. Callers must provide their name and home telephone number, along with country code, city code and local number to be dialed. There will be one call per family. For further information call 449-1849; 956-4542; or 574-3196.

City Hospital Medicaid Education

Boston City Hospital is launching a multicultural communications and education campaign designed to inform patients about how Medicaid's new health insurance program called MassHealth Managed Care affects them.

Under MassHealth, Medicaid patients must choose one place for each family to go for health care. The way to choose Boston City Hospital is to choose Neighborhood Health Plan. The Hospital is part of the Neighborhood Health Plan Group for Medicaid patients. Neighborhood Health Plan offers free

over the counter cough and cold medicine and free life insurance. The plan - which requires patients to select a primary care provider - provides each family member with a personal doctor.

The hospital is conducting outreach through letters, brochures, and public service announcements. It is encouraging its existing Medicaid patients to remain with the hospital when they sign up for the MassHealth program.

Patients can enroll in MassHealth Managed Care by coming to Boston City Hospital. Otherwise, Spanish and English-speaking patients can call the hospital's special help line number at 534-4330; patients who speak other languages can call 534-5549.

This year's Chinatown (Year of the Rooster - 4691) New Year Celebration will take place on Sunday, Jan. 31, in Chinatown. The festivities will start at noon.

Asians and Presidential Appointments

A group of national Asian Pacific American leaders met today with Vernon Jordan, chairman of the Clinton transition team, to stress that a diverse Clinton Administration must include Asian Pacific Americans in key sub-cabinet positions.

President-elect Clinton has yet to appoint an Asian Pacific American to his administration. Clinton transition team members encouraged members of the Asian community to continue submitting resumes to Transition Headquarters.

Clinton Transition Team members present included Doris Matsui, and Melinda Yee from the Office of Presidential Personnel.

The Massachusetts Asian American Educators Association will be holding its **1993 Lunar New Year Pot Luck Dinner** on Saturday, Feb. 6, from 5-8:30 pm at Emerson College, 180 Tremont St., 12th Floor, Boston, MA. Special speakers will include: Bak Fun Wong, Principal of the Josiah Quincy School; Robert Weinstraub, Acting Headmaster of the Brookline High School; and Christine Savini, Milton Academy's Director of Diversity. Topic for the evening will be: "Looking Ahead - Emerging Challenges in Serving Asian American Students." For more info, contact Vivian W. Lee at 617-524-0560.

Adult Ed ESL classes are now in session. Morning classes are from 8:30 to 10:30, Tues.-Fri.; Evening classes are from 6-8 pm, Tues. and Thurs. We are still accepting new students. Tuition for the morning classes is \$260/16 weeks (or \$2/hr.); for the evening classes it is \$130/16 weeks (or \$2/hr.). Persons interested should come to AACA, 90 Tyler St. to take a placement test.

Citizenship/ETS tests will be given on: 3/13 and 4/10. The Citizenship Classes will be held: Feb. 2-12; Mar. 2-12; and Mar. 30-April 9. Citizenship Class schedules are as follows: Morning: Tues.-Fri., 8:30-10:30; Afternoon: Tues.-Fri., 1-3; Evening: Tues.-Fri., 6-8. Tuition for each class is \$60. For info. call 426-9492 or come to AACA, 90 Tyler St., Boston.

CHINESE CONSOLIDATED BENEVOLENT ASSOCIATION OF NEW ENGLAND

ELECTION NOTICE (Term of Office: 1993-1994) BUSINESS SECTOR MEMBER OF BOARD OF DIRECTORS, CCBA

1. Beginning on Monday, January 11, 1993, any owner of business in New England who is of Chinese descent, or his/her representative with a written authorization signed by the owner, may pick up an election nomination form from the CCBA (90 Tyler Street, Boston, Massachusetts 02111).

2. At the time of picking up the nomination form, a registration fee of \$9 must be paid. (Note: CCBA will refund the \$9 previously paid by those who returned the forms by November 20, 1992.)

3. After the nomination form is filled out, it must be returned to the CCBA no later than 5 p.m., January 25, 1993. Otherwise, it will not be valid.

4. The nomination form must have the official seal of the business and signed by the owner. If the business does not have an official seal, the nomination form must be signed by the owner. Otherwise it will not be valid.

5. All nomination forms that are returned to the CCBA will be date stamped as they come in to insure that they are returned by the due date and time.

6. Immediately after the deadline on January 25, 1993, the Election Committee will publicly announce the number of nomination forms received.

7. The Election Committee will have 7 days to review the nomination forms to ensure that the nominees meet the requirements as candidates for members of the business sector of the CCBA Board of Directors. The Election Committee will publicly announce its results and decisions.

8. No later than February 1, 1993, the Election Committee will prepare the ballot and mail it to all qualified voters. The ballot will contain the names of all qualified nominees. Each nominated whose nomination form has been ruled valid will be a qualified voter. Each qualified voter shall circle (vote for) 25 nominees from the ballot.

9. In accordance with past rules and practices, a voter may circle (vote for) less than 25 nominees from the ballot. He/She, however, may not circle more than 25. If the ballot circles more than 25 nominees, it will be voided.

10. All ballots must be mailed back in envelopes prepared by the Election Committee to a P.O. Box. The ballots must be received at the P.O. Box no later than February 15, 1993. The P.O. Box Number will be included on the ballot and the return envelope.

11. It is the responsibility of the Election Committee to safeguard the ballots until they are publicly opened and counted.

12. The ballots will be opened and counted publicly at the CCBA on February 15, 1993, beginning at 6 p.m.

13. The 25 nominees who have the most votes will be elected members of the Board of Directors of the CCBA as business sector representatives. In case of a tie, the nominee whose name was first counted will be the winner. The two nominees who received the next highest votes will be alternates. The names of all winners will be publicly announced.

Paul Wong, President, CCBA
Peter Chan, Chair, Election Committee

Dated: January 4, 1993

N.B. This Election Notice supercedes the Notice issued by the CCBA on November 4, 1992. Pursuant to a resolution adopted by the CCBA Board of Directors Meeting on December 1, 1992, all nomination forms received by November 20, 1992 were declared null and void. It authorized the Election Committee to re-advertise the election and implement rules and regulations for the successful completion of the election.

社區活動一覽

春節活動

免費賀年長途電話

為慶祝中國新年，AT&T將於一月廿三、廿四日由上午八時至下午四時，在所物銀行（華埠夏利臣街）分行提供免費長途電話的服務。使用者得預早登記，請於一月十八日至廿二日上午十時至下午二時到所物銀行夏利臣街分行登記使用時間，帶備將致電遠方親友的電話號碼。由於使用者眾多，一家人只限一通電話，並限時三分鐘。

兒童春節慶祝

兒童博物館為慶祝新春佳節，於一月十七日十一時至四時，舉行中國及越南新年慶祝活動，包括舞獅、功夫表演、中國摺紙、麵粉公仔製作、賀年咭紅包製作、中文及越文名字翻譯、中國及越南民間遊戲等等，精采活動。

又兒童博物館於一月廿四日慶祝日本新年，亦準備各項日本民間藝術、兒童玩意手工等。

以上活動歡迎各界參加，博物館入場費成人七元，小孩六元，一歲小孩二元，地址：

300 Congress St. Boston

查詢：四二六八八五五。

西區佈道會團拜

波士頓西區佈道教會為慶祝農曆新年，於大年初二（一月二十四日）星期日在柯士頓西區教會內舉行農曆雞年大團拜活動，歡迎新舊友好蒞臨參加，共慶新年。該日早上十一時有主日崇拜，一時在教會內午膳聚餐，隨後便舉行團拜活動。

教會地址：

41 Quint Ave., Allston

另訊：從加州應聘而來波士頓的曾文通牧師將於一月三十日抵達，翌日在西區教會主持主日崇拜，歡迎各界參加。

舞蹈賀耆英

波士頓中國鄉土舞團將於一月廿二日晚六時四十五分訪中華頤養院，向該院老人拜年，歡迎院民家屬前來參加齊賀春節。

華人前進會春節聯歡

華人前進會舉辦的農曆新年春宴自助餐會，除了豐富的食物外，還有唱歌、舞蹈、卡拉OK、猜燈謎、話劇和抽獎等節目。皆大歡喜，共慶新春！

日期：一九九三年一月三十一日（星期日）下午五時

地點：京都酒樓

餐票：成人每位十二元

耆英／小童每位九元

請各會員朋友前來購票！

查詢：三五七二四四九九

學習講座

建橋者實用英語班

建橋者——基督教華人社區服務中心成人英文班新學期將於一九九三年一月四日開始，課程着重實用英語，協助學生了解美國生活。星期一至星期五每天上課一個半小時。初級由中英雙語教師授課，高級單用英語。上課時間分別有：上午八時半至十時，上午十一時至中午十二時半，下午二時四十五分至四時十五分，下午四時半至六時及晚上六時十五分至七時四十五分。欲知詳情，請電（六一七）四二六一〇七〇或往波士頓大同村夏利臣街二二〇號建橋者辦事處查詢。

職業先修班

講座日期：一月二十日上午九時半。
講座內容：
（一）開學日期：一九九三年一月至六月（為期二十週）
（二）費用：全免
（三）資格：大波士頓區居民，低收入，高級英語程度
有志進修文員、會計或醫療技能訓練班者歡迎參加。
查詢：四二六八九九二余小姐

婦女建築業

婦女建築業協會將舉行一系列的介紹講座，討論有關學徒訓練及就業機會等。歡迎有意從事建築業的婦女參加，講座日期：一月廿日、二月一日、二月十七日、三月一日及三月十七日，晚上六時至八時，地址：

Women in the Building Trade
555 Amory St. Jamaica Plain
請先致電登記：五四二二三〇一〇。

參與決定你的子女教育

與校監討論公校預算

波士頓公校校監鍾絲（Lois Harrison-Jones）將於九三年九年度公校財政預算及計畫，特別到訪各區召開社區會議，與家長教師及社區人士分析討論及收集有關意見。為你的子女的未來教育着想，請出席參與討論。一月廿一日晚上七時至九時，在華埠昆士小學禮堂舉行，備有中文、西班牙文、東語、越文即場傳譯。查詢：六三五九〇五〇。

幼稚園入學註冊

波士頓公共學校宣佈九三／九四年度幼稚園入學註冊於二月廿二日至三月十九日辦理。學童必於九月一日滿四歲入讀幼稚園。如學童有意轉校，可於二月廿二日至三月十二日辦理。

有關學校註冊，可致電或親臨各區家長中心諮詢。

東區：二八二六〇二二

二八二六〇三三

1216 Dorchester Ave.

Dorchester

北區：三三八八五七八九

三三八八六〇七六

昆士學校社區中心

西區：三三五五七一

515 Hyde Park Ave. Rosindale

高中家長及學生諮詢中心

四四二一四七七一

四四二一四七八〇

55 New Dudley St. Roxbury

亞裔婦女

愛滋病教育研討會

亞裔姊妹行動組（AIDS Sister in Action）將於二月五日（週六）下午一時至四時半舉行愛滋病教育研討會，歡迎亞裔婦女參加。地點：愛滋病行動委員會（AIDS Action Committee, 131 Clarendon St. 4/f1）

請先致電註冊參加：
Vickie Lew
七八七二四二二三〇。

華埠商戶貸款

及會計服務

波士頓經濟發展及工業局將於一月廿八日上午九時至一時到中華公所舉行講座，向華埠商戶介紹有關該局提供的貸款計劃及會計服務，歡迎華埠商人出席諮詢。

民權討論

美國公民權委員會的

Dr. Ki Taek Chun 將於一月廿七日下午討論委員會於一九九二年二月間發表的報告對於地方上的影響，確切時間及地點將另行公佈。查詢電話：四二六五三三三。

藉藝術認識中國文化

自己動手嘗試中國藝術，並學習如何透過這些作品來教導中國文化是這個活動的主旨。一月廿七日在兒童博物館可參與捏麵人、水墨畫、皮影戲等等的製作，現場並有古箏的演奏。此活動乃由麻州教師協會、兒童博物館與華夏文化協會合辦。

時間：一月廿七日上午十時至下午三時，地點：

300 Congress St. Boston

費用：四十元（麻州教師協會博物館會員卅五元），請於一月十五日之前

登記講票，並將支票寄至：

Massachusetts Teachers Association

MTA/Professional Development

20 Ashburton Place

Boston, MA 02108

查詢：七四二一七九五〇。

紙上藝術與藝術家座談會

中華藝文苑將於一月廿三日至二月廿八日展出一九九二年「紐英倫藝術基金會」得獎藝術家的作品。一月廿三日下午二時並有一場藝術家座談會，歡迎各界參加。

藝文苑地址：天滿街二七六號，查詢電話：五四二一四五九九，開放時間：每星期二至星期六上午九時半至下午五時，免費入場。

太極拳表演

國際太極拳金牌得主麥寶輝將於二月六日下午二時於哈佛大學桑德斯劇場表演太極拳。

費用：大人一十元 孩童一八元

學生一七元 老人一五元

查詢電話：中國武術研究所

四二六〇九八五。

區議會會議

華埠區議會一月例會逢每月第三個星期一舉行，但因馬丁路德日公眾假期，會議將於十九日晚上六時在中華公所舉行，歡迎社區各界參加，區議會電話：四二六八八五八。

少數裔族留學獎學金

第三屆「美國留學機構」（American Institute for Foreign Study）的「少數族裔大學獎學金」已開始接受申請。獎學金包括一九九三年ALPS 秋季班課程於奧、英、法、義、西與墨西哥的學費，食宿與來回機票。

申請人必須是在學的大學生。遴選辦法乃以申請人在校表現、財務需要、在學成績、領導能力、課外活動與申請人針對留學所寫的文章為依據。

申請期限乃至四月十五日截止。函索申請表格，請寄：

Minority Scholarship

American Institute for

Foreign Study

College Division

102 Greenwich Ave.

Greenwich, CT 06830

或電：（八〇〇）七二七二四三七

紐約一日遊

華人前進會每月舉辦紐約一日遊，二月份在十三日（週六）舉行，早上七時正在華埠所物銀行集合出發，晚上七時從紐約華埠起程返波城。會員及兒童收費三十元，非會員三十五元，查詢：三五七二四四九九，會址：林肯街一六四號二樓。

接受奶券代換商

申請消息

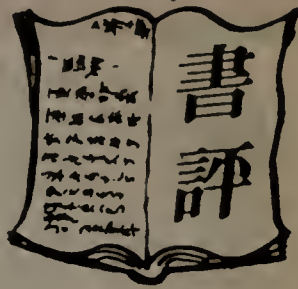
麻省「婦女、嬰兒、小童」保健計劃，簡稱「奶券部」（WIC），現正接受一九九三年財政年度食品商戶及藥房成為奶券代換商之申請。此項申請只限於波士頓華埠商戶。可致函下述地點索取申請表格：

Vendor Manager
Massachusetts WIC Program
150 Tremont Street, 3rd Floor
Boston, MA 02111

請於二月十五日前致電617-727-6876查詢有關申請詳情。截止申請日期為：一九九三年二月二十八日下午五時。

舢舨

出版：華美福利會
地址：波士頓泰勒街九十號
電話：四二六八九四九二
中文編輯：陳小慧
英文編輯：奧瑪爾
廣告主任：孫曉雲
版面設計：陳小慧、奧瑪爾、下康生
打字：（中文）余君齡 墨星印刷公司
（英文）奧瑪爾、羅雲燕
承印：Worcester County Newspaper



「典型的美國人」

顧震

平凡無奇的故事(代序)

華裔美國女作家金潔絲(音譯)

(Gish Jen) 最近的力作「典型的美國人」(Typical American)

「確實很「典型」。但是，所謂的「典型的美國人」實際上根本不是美國人，而是中國人，更精確地說，作家所描寫的中國留美學生的生活遭遇。

小說的主人翁是一個中國留學生，出生知識份子家庭，品學兼優，但在國內發展前途渺茫，於四十年代末，從大陸來美深造，一心一意攻讀博士學位。但是，由於語言障礙、文化差異、戀愛糾紛、經濟拮据等種種困難，使他痛失學業，博士夢破裂。大陸政治動亂，又使他有家難歸，終於落到了打黑工糊口，露宿街頭的地步。

時隔四十多年，如今已是九十年代，中國留學生，尤其是中國大陸留學生仍然可以在自己身上找到書中主人翁的影子。歷史在重複，不過在新的基礎上重複。時代雖然不同，但是金氏所講的故事仍與今日之留美學生有驚人的相似之處。這正是作品的特點。

本文以這些與留學生切身相關的生活問題入手，分幾個方面，向廣大讀者全面介紹其作品的內容。

身份問題

在美國，對留學生來說，「身份」又有了特殊意義：「身份」是移民局的一個專用名詞，專指留美外國人的「簽證身份」，一個留學生的命運、或去、或留、全取決於他的「身份」。

「典型的美國人」書中的主人翁，張仁夫偏偏在這個關鍵問題上出了差錯：簽證過期作廢，喪失留美的合法身份。他的簽證身份變成了「無身份」。從此，他猶如喪家之犬，像逃犯一樣，到處搬家，躲躲閃閃，逃避移民局的追查，唯恐被驅逐出境。簽證一出問題，張仁夫的命運就急轉直下：學業終止、工作非法、住宿困難。仁夫只能偷偷打黑工，勉強糊口，有時甚至露宿街頭，艱難度日。

開始，張仁夫還去找校方留學生顧問，尋求幫助，對方也表示同情，樂意幫忙。後來，事情發生了變化：留學生顧問原來就是張仁夫所熱戀的美國女友的父親，這個老頭子本來就反對張仁夫的「中美友好關係」，對張仁夫企圖勾引他女兒，惱羞成怒，懷恨在心。現在張仁夫落難，打上门來，真可以說是自投羅網。於是這位留學生顧問抓住機會，落井下石，一腳踢開張仁夫，名正言順地擺脫了這位不理想的「東方女婿」。

幸好，恰恰在張的境遇極度困難之時，中國的政治局勢發生了深刻的變化：原國民政府失敗，退居台灣，大陸解放，成了「紅色中國」。美國政府對華政策也隨即改變，流學生的政策也跟著改變：美方移民局決定收留中國留美學生。張仁夫終於有機會恢復學業，合法打工，重新開始正常的生活。

戀愛糾紛

戀愛問題，是留學生生活中一個大問題。赴美深造的學生，多數是研究生，年齡在廿五到卅五之間，正是戀愛季節。書中的主人翁張仁夫也不例外，張的戀愛插曲是金氏書中的精采部份，幽默、滑稽、諷刺、發揮得淋漓盡至。

張仁夫在遠涉重洋，來美深造的途中，下定決心，專心讀書，不談戀愛，不與女孩子發生「任何關係」，並把這個奇怪、極端的想法作為一條原則，寫入日記自勉。但是一到美國，一見到辦登記的女秘書，這位張先生就立刻眼花瞭亂，一頭墮入愛河，自己嚴格定下的清規戒律統統忘記。

美國女秘書佳蜜(Cammy)小姐，是位猶太姑娘，正當芳齡，長得有幾分姿色，體形勻稱，胸部發達，這使張仁夫這位大陸來的書呆子大開眼界。尤其是那高聳的雙峰，使他鬼迷心竅。想來想去找不到恰當的形容詞，最後，這位秀才只能把國內大人物死後葬身的「墳墓」來比較，覺得其形狀有共同之處。

張仁夫陷入情網，難以自拔。但是，冷酷的現實很快把一廂情願的美夢打得粉碎。首先，他有語言障礙，難以精確表達感情。例如：他想吹捧佳蜜小姐，說她純潔，美貌猶如展翅高飛的天鵝，但是英語詞匯有限，結果把她說成是一只「鳥」使對方莫名其妙。

張仁夫戀愛失敗的另一個原因，是他的社會地位低下。張所在大學的留學生顧問對張比較友好，對他的遭遇有所同情，其原因是因為顧問先生本人是猶太人，深受德國人歧視。到了美國後，日子也不好過，自覺二等公民，對中國學生有同病相憐之感。但是，當他了解到張與他女兒佳蜜勾勾搭搭，這位熱情友好的猶太先生立刻翻臉不認人，禁止他們繼續來往。

理想破滅，只能考慮實際，張與佳蜜的女友海倫結為患難夫妻，夫妻倆同甘共苦，倒也過得甜蜜。但是，在新娘眼裏，張並非理想選擇。海倫來自大陸有錢人家，張家根本高攀不上。張的妹妹德理莎(Teresa)，聰敏過人，有良好教養，名義上是海倫的女友，實際上是受僱的女傭，陪她來美，逃避國內的戰亂。來美後，海倫與家庭失去聯繫，生活上處處依賴張的妹妹德理莎，在婚姻問題上，只能順水推舟，屈居現實了。於是乎，新娘暗有委屈，丈夫自有春夢，既同病相憐，又同床異夢。

張的妹妹德理莎也是命運不佳，她看中兄長的同學老趙，老趙本人對她也含情脈脈，但由於感情含蓄，疏於表達，加上老趙倉促成婚，德理莎痛失發展愛情關係的機會。後來雙方終於相愛，也只能長期偷偷做秘密鴛鴦。

財運不佳

在美國，「身份」、「戀愛」都需要經濟基礎。要打好經濟基礎，必需爭得事業成功。正是在這個事業觀念問題上，中美文化發生了激烈的衝突。在中國人看來，事業即學業，要成功，就要讀書，書中自有黃金屋成屋，書中自有顏如玉如玉。張仁夫就是這麼想的：一心一意，寒窗苦讀，畢業後也不放棄學業，教書育人，為人師表。盡管他學的是工程，却自稱是個學者，而不是工程師。

但是，這一套秀才哲學在美國根本行不通。美國是一個金錢物質至上的國家：事業，就是賺錢；成功，就是發財。如果賺錢不多，發財不成，那就談不上所謂事業和成功。張仁夫的財運不佳正是這種美國事業觀的生動寫照，儘管張學業成功，大學任教，但是收入有限，經濟地位低下，養家活口的負擔，美國社會高消費的開支，使他時時處處覺得經濟拮据。有一次，張仁夫與其妻海倫，雙雙出去看房子，滿懷希望，打算購買新居，安家樂業，名符其實地做利成家立業。但結果非常令人失望：房地產推銷商一聽張是大學教授，反過來勸他不要買房子，從現實出發，考慮實際情況，等拿到終身教授正職時再作打算，這次經歷使張的自尊心深受沉重打擊。

引誘，刺激了她的虛榮心，使她對丈夫的事業產生了不滿情緒，不切實際的物質慾望，及其由此產生的心理壓力為以後的家庭危機埋下了禍根。

誤入歧途

經濟壓力，物質慾望，金錢引誘，加上嬌妻暗中推波助瀾，使張仁夫迷失了方向，誤解了生活的意義：以為為食亡，人為財死。生活就是這麼一回事：一切向錢看。

活在這個關鍵時刻，有一位別有用心，不懷好意的酒肉朋友打進了張的生活圈子。這個人物叫谷惑(Gu)，是個好吃懶做，貪圖女色，不務正業的傢伙。但是由於他偷稅漏稅，不法經商，有點小財。從外表上看，谷惑是個有氣派的事業家，谷的事業家的外表給張留下深刻的印象。谷也有意利用這一點，在張面前揮霍錢財，顯示實力，更使張五體投地，在精神上向谷作了投降。谷為人精明狡猾，利用張發財心切，投其所好，提出假借張家名義開黑店，發大財。張難以抵抗花言巧語的誘惑，終於放棄大學教職，為谷經營商店，重做發財夢。

谷惑接近張仁夫另一個不可告人的目的，是想誘姦其妻海倫。張妻海倫本來就有虛榮心，她心目中的男子漢是腰纏萬貫，揮金如土的花花公子。這種不符合實際的主觀願望當然含有銅臭的氣味，谷惑嗅覺靈敏，立刻聞到這種氣味，並趁虛而入。一方面，他利用店主的權力施加高壓；另一方面，他利用物質財產進行利誘。在一次誘姦企圖中，谷惑一面動手動腳，圖謀不軌；一面又口稱有漂亮的房子，用錢財收買人心。張妻海倫，終於擋不住這種軟硬兼施的進攻，失身於谷，與其勾搭成姦，張的家庭出現了分裂的危機。

就這樣，在谷惑的誘惑下，夫妻雙雙在追求美國發財夢的半途，失足落水，迷失了方向，誤入了歧途。

回頭是岸

谷惑借張家的名義開店，目的有二：一是偷稅，二是偷色(與張妻通姦)。這兩個陰謀統統敗露，首先，警方查出谷惑非法經商的犯罪行為，把他逮捕入獄；隨後，谷惑玩弄女性的丑聞也跟著暴露，張家夫妻裂痕終於公開。

小店被迫停業而告破產，愛妻失身於他人，美夢再次破產。冷酷的現實使張仁夫清醒過來，使他反省。張對生活有了新的認識：世上沒有飛來的橫財，想不勞而獲，投機取巧，追求虛榮，必然會誤入歧途，葬送自己的前程，落得人財兩空。谷惑關進監獄的可悲下場，就是一個例子。與此相反，張的妹妹德理莎和他的同學老趙，走的是另一條道路。

一旦清醒，生活的意義就明了。真是：苦海無邊，回頭是岸。過去，張仁夫棄教經商，現在，他棄商執教，回到校園，教書育人，用勞動謀生。同時仁夫諒解海倫的失誤，與妻重歸於好，重新開始新的生活。發財美夢雖然破滅，但生活意義尚存，精神上有了寄托，張覺得生活比以前充實多了。生活中的危機，成了新的轉機，這真可謂：山窮水盡疑無路，柳暗花明又一村。

作為讀者，讀完閉書，必有許多感想，許多啟發。如有興趣，請讀原著，肯定不會失望。

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製衣廠·承第一版·

十二月廿一日，女服工會與波市經濟發展工業局替A時裝的開業舉行招待會，市長費連也蒞臨祝賀，並表示：胡的衣廠正是波市的一項勝利，我們需要的是經濟公理及就業。古語有云：每一段歷程從第一步開始，（A時裝）是這第一步，而且是很重要的第一步，替波市社區帶來就業及多元化。

柏彼些尼一方面譴責美國政府剛簽署的北美自由貿易合約，嚴重打擊美國本土的製衣業，將就業機會出口。他認為A時裝象徵着製衣業的新希望，也肯定了工會及波市經濟發展工業局的努力及適應市場需要的構思。

即使胡其堅在香港經營製衣業有十多年的經驗，管理的工人超過四十人，但三年前來美後，由於環境生疏，加上語言文化的隔閡，在紐約的最初兩年，徘徊於餐館、裝修、剪草、撿垃圾的工作，未能一展所長。

移居波城後，胡有志開設自己的事業，但不知從何入手，在朋友的幫助，介紹到女服工會諮詢。工會與波市經濟發展工業局曾就市場進行研究，發現本地個別設計家，製作較高價的時裝衣，但因數量有限，較大規模的衣廠不願接收其訂單。

胡其堅得工會與發展局的建議，以生產衣裙為主，同時以低時價租用了夏利臣街工會二樓作廠房之用，也收購了部份工會從倒閉衣廠購入的二手衣車及機器。但胡仍苦於籌措十萬元的開廠資金，因新移民缺乏信貸，銀行不願提供貸款，胡唯有應用最傳統的借貸制度——向親朋戚友相借。亦由於胡的英語程度有限，亦得依賴一位朋友協助出外物色聯絡客戶，尋求訂單。

A時裝開業五個月以來，訂單還算穩定，胡亦很心滿意足：「最初在美國建業，祇望賺取一份生計罷了。」

A時裝的客戶之一是南端的设计師力迪·史昆頓，他以前要找經德島New Bedford的衣廠替他生產。現時在華埠製作，他每天都可以到工場觀察生產過程，對品質有緊密的管制。小規模的工場亦提供靈活性的服務，由於訂單數量有限，工人一天內可能更換兩三次不同的裙款，胡的妹妹也能在廠內指導個別工人生產。

遷回華埠

茲應廣大客戶要求，自十一月二日起遷回華埠。聯絡查詢，均將較為方便。新址為：

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汽車意外賠償

——龔小姐·侯靈威律師樓

胡除了感激工會與發展局的支持外，已經滿有擴展的計劃，租用了工會五樓用作裁縫工場。他在香港的製衣行業的朋友將要移民來美，可能合伙投資擴充。他說：「希望給中國人提供多些就業機會。」

經常有人發生汽車意外，但他們大部份都不知道他們應有的權利和不懂得如何適當地去處理，意外發生後，除了可以申請保險的基本賠償如醫藥費、薪金的損失及汽車修理費外，傷者還可以申請一種叫做「身體受傷的賠償（Bodily Injury Claims）」（以下簡稱「體償」）。

要申請「體償」，一定要證明當事人引起這次汽車意外責任的問題。總括來說，無論是兩車相撞，或者只是開到一輛汽車在車內的任何一個乘客也可以申請「體償」，就算是一個來客也可以申請「體償」，就算是傷者所在的汽車司機的錯誤而引起意外，受傷的來客一樣可以申請。例如一對夫婦在車內，由於丈夫駕駛時因路滑而失去控制，撞倒路邊，受了傷的太太一樣可以申請。

如果你駕駛的車與另外一車輛相撞，你想向對方申請賠償，則一定要證明到：對方對意外要負上的責任，通常在轉左或車頭撞車尾的情形下發生的交通意外，比較容易判斷是誰的錯，但保險公司一樣不容易妥協。每一件案件的情形也不同，所以意外發生後，要馬上找律師，讓律師替你分析情況，作妥善的安排。

受傷有很多種不同的情況，可以是用物理治療。可以是頭部受碰撞，引起頭痛、頭暈或嘔吐，傷者要接受檢查看看有否腦震盪。更嚴重的有疤痕或殘廢，所有的傷勢，要詳細地、適當地記錄清楚，將來用於向保險公司索取賠償。如果一個人因意外而引起了較明顯的傷殘或疤痕，可以馬上申請體償，否則，傷者要待醫藥費過了二千元之後才可以申請體償，以補償身體所受的痛苦。

索取賠償的期限是有期限的。由意外發生的當天起計的三年內，律師要替傷者提出起訴。小孩（十八歲以下）的期限則不同。如果在受傷期間小孩未滿十八歲，則在滿了十八歲之後三年內，仍然可以提出申訴。每件案件所需要的處理時間也有不同，視乎情況而定。大部份的案件都會在庭外和解。最後提醒大家，在意外發生後，要清楚記錄對方的資料如姓名、地址、電話號碼、駕駛執照與車牌號碼。

如果有證人在場，寫下證人的名字與聯絡電話。大部份人會馬上到當地的醫院急症室作檢查，然後根據需要而看不同的醫生。意外發生後要填寫一份「駕駛員報告」（Operator Report）一式四份，寄往「汽車登記局（Registry of Motor Vehicle）」發生地點的所屬警局。你的汽車保險公司及一份自己留底。這份報告很重要，因為這報告解釋意外發生的經過，及說明誰引起這次意外。如果不懂填寫這報告，一定要請教有經驗的人來幫你。有什麼不明白的問題，最好打電話給專門辦理這類意外問題的律師樓，因為這些案件是不成功不收費的，傷者不用擔心律師費用的問題。儘管打電話去詢問，以保障自己的權利與賠償。要保障自己的利益，買適當的汽車保險，亦是重要的，下一期會談及「如何選擇保險」——問題與答案。

本文資料由波士頓侯靈威律師樓（Law Office of Hal K. Levitte）華裔助理龔小姐整理提供，歡迎讀者投寄有關法律問題作公開信箱形式解答。律師樓電話：六一七—二二七—一七九二。地址：Law Office of Hal K. Levitte One Boston Place, 30th Fl Boston, MA 02108 Att: Cynthia Kong（本欄由專業人士發表提供有關資料參考，本刊既不負任何法律責任。）

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相信不少法律專家對此都作過分析，發表過究竟彭改有否違反基本法的言論，我們在這裏也不必重覆。問題的關鍵其實有四。其一，在查閱基本法的同時，也需要參考九零年初中英外交部往返的七件保密函件；其二，是往這幾份函件有否就九五年立法局選舉的形式有所共識中，中英雙方的理解是全然不同的；其三，是彭督的政改是基於英方對這七份函件的理解，加上在基本法內對區議員在選舉委員會中能扮演的角色沒有很清晰的界定下，很巧妙地把它們編入後者，當這步配合起港府原有的區議員逐漸取消委任的計劃底下，順理成章地增加選舉委員會的市民代表

既然中方再強調彭改是違反基本法及中英聯合聲明之精神，而我們則又剛談過基本法了，那麼讓我們談談這精神問題吧。

首先，彭改的精神是甚麼呢？當然彭督本人最清楚。從反彭改的辯証中，我們可以歸納出：陰謀破壞論及天真理想，脫離現實論。前者大概是中方的理解？後者或許代表羅康瑞、唐浩忠等人的想法？但我們認為這兩種觀點，都只是對同一政策的兩種極端看法罷了。那政策是甚麼？是落實港人治港，建立一個開放，公平民主的政制。當然，在從一個殖民地殘留政制擺脫成一個開放，民主的制度中，如進行得不妥善或被利用，加上如中英雙方

變成陰謀破壞論；相反，如果認為能夠生活在一個較開放，民主的香港政制底下是天真的想法，那是表示對港人辦事毅力，判斷是非能力的的不信任？還是對中方承諾的一國兩制，港人治港的不信任？即使星加坡的獨裁者李光耀，也認為香港人是夠成熟去實行民主，問題是中國能否容許香港早些有全面的民主而已。

分析至此，讀者或許已經發覺我們老是說殖民地遺留下來的政策不能順利助我們在回歸中國後貫徹實現一個一國兩制下的安定繁榮的香港，我們的論証在那裏呢？以下就是我們的憂慮，也是這篇文章希望帶給大家的第二個訊息。

從彭改揭發的瘡疤

我們非常理解近期股市下瀉，中英持續對罵下港人所引起的恐懼。特別是在工商界內的少數既得利益者，他們在這段時間內的損失很大。這種表面現象令到很多人有種錯誤觀念：彭改是引起這一切的罪魁禍首。殊不知這種看法是把問題的本末倒置了。彭改只是暴露了一個早已存在的問題，既然它已被發現，為了我

實行國兩制的精神。草委當年所難於共識的，是推行民主化的步伐，這大概是需歷時四年零八個月的時間才能達成協議，才容許到了二零零四年有半數的立法局議員由直選產生的理由之一吧！

無論是在漸進期或以後，基本法都是規定香港實行一個行政主導的政制，行政局的成員由行政首長任命，直向他負責，而不是向人民負責。

彭改的其中一項提議，是要重組現時的行政局，並且暫時要行政，立法分家，不容許有議員兼任兩局。為了解決隨之而引起的一兩個問題，彭督提議成立一個叫立法局事務委員會，邀請部份立法局議員入內。這一連串的建議，是基本法中所沒有提到

行保密法及集體承擔法，有政黨背景的人入立法議員，很難向其選民交代，加上中方絕不容許在立法局普選中獲大多數議席的港同盟入局，這種做法又行不通。所以彭亨的權宜之策，是暫時要行政，立法分家，由他委任無政黨背景的专业人士入局。我們一貫都認為較適當的做法，為行政，立法分家，行政局議員由專家出任，但要有足夠的措施實行權

法局表決通過才可。可惜這也涉及基本法的修改，不是立即可以實行的。因此要在不超越基本法而又有一個行政主導，權力均衡的政治架構，是令人進退維谷的。

漸進的政制演變中，是在一個用行政主導，行政奴隸立法，立法機構又只是在局部民主中產生的形式下進行。因此，在這漫長（七年或以上）的過程中，特別行政區的政制是會出現一種不均衡的權力架構。

表這種選擇是對的。其次，我們都知道英國歷史學家 Lord Acton 的說話：「權力趨向腐敗，絕對權力絕對腐敗。」適當的權力制衡以及政治上的民主十分重要，否則政權和官吏在沒有人民和獨立的輿論的監察下，官倒，貪污腐敗的風氣會十分利害，到時不單

等也是自己國家制度的犧牲品。所以，我們認為為了維護將來香港特別行政區在一國兩制下仍能維持繁榮安定，高度自治，我們必須要在有法律保障的情況下努力爭取發言權，表達我們的意見。彭提出是在一個合理、合法的原則下提出來，在現時言論自由情況下，每一個香港人也應該要珍惜這次機會，表達自己的想法。我們可透過寫信去報章，立

見，能說出心中認為是對的話，能尊重別人的意見，才是一個自由民主社會，最令人關懷的地方。我們已說出我們的心話，請你也表示你的意見！

由海外香港華人民主人權促進會
供稿

恐懼。特別是，在工商界內，少數既得利益者，他們在這段時間內的損失很大。這種表面現象令到很多人有種錯誤觀念：彭改是引起這一切的罪魁禍首。殊不知這種看法是把問題的本末倒置了。彭改只是暴露了一個早已存在的問題，既然它已被發現，為了我

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既來之則安之

最近我認識了一些新移民的朋友，他們原是大陸居民，以親屬身份移民來到美國，一般還未到三年。言談間不少人流露出「不如歸」的想法。看來不只是個別的情況。

有一雙中年夫婦，他們都是大陸石油勘測工程師，來美之後，由於種種原因，男的只能在餐館當名雜工，出賣力氣。女的來前已有思想準備，認真練好一套太極拳、太極劍。希望藉此安身立命。經過兩年掙扎、拼搏，男的表示已有點倦意了，決心安頓好家庭之後，回大陸去幹他的本行；女的千方百計在華埠義務教授太極拳，希望闢開一條路，立根於此。使他們放心的是孩子已長大，書能讀下去，就是說下一代有著落了。

另外一對來自大陸的普通工人夫婦，有一個九歲兒子，來到美國之後，依靠他們年青力壯，在餐館工作，倒也幹得很好，從未失過業。生活原是很不錯的，然而，這對夫婦却計劃三、兩年內，積蓄三幾萬元，就返回大陸去當「寓公」了。他問我：「美國有什麼好？」生活枯燥、單調、工作緊張、搏命、語言又不通。休假時，唯有以「麻雀」去打發日子，朋友也不多一位。「美國好在那裏？」這是頗具典型的心態。

第三，是一雙年逾六十的夫婦，都是大陸退休的小學教師。移民到馬利蘭州一個埠仔裏，聽說那兒除了白人就是黑人，來信老說不習慣。夜夜失眠，每天除了讀報紙、看錄像帶之外，就一無所有，生活如在荒漠之中，他們都表示要回老家了。儘管退休金微不足道，但節儉一些還可過活的，看來他們非走不可了。

最近一批非法移民湧進紐約，他們願付出三萬元代價，懇求人蛇集團帶他們闖入美國。千辛萬苦，求的是打進美國來，而現在這些正式移民却要倒回大陸去，真是有人辭官歸故里，但有人却漏夜趕科場！

我們寄語那些「不如歸」的同胞們，認真深思熟慮，假以時日，你會意識到留下來才是上策！

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來自大陸，特別是廣東人，總要講飲講食。在這裏食品豐富，價格相宜，即使在隆冬季節，一樣可以享受四季的瓜果菜蔬，即使你收入菲薄，但也可以隨心所欲，享受食福！

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基本上參選人的資格沒有改變，凡紐英崙華裔商戶均有資格參選。但在很多細節的問題及操作方面，都作了完善的安排。例如表格以中英文印製，令土生土長不懂中文的華裔有平等機會參選，所刊登的改選通告亦以中英文刊載。

第一輪參選的表格將全部作廢，所繳付的九元年費自動退回候選人的候選。凡代領表格者必須持有商戶的書面授權。表格上將註明號碼，領表時即時繳付報名費九元，並簽發存根收條。表格於一月廿五日前交回中華公所，逾時無效，交回表格時，公所職員將以計時器在表格上打明日期及時間，廿五日後，選舉委員會隨即點算總數公佈。這些看似很基本的手續，在第一輪的收集表格過程中，都無法做到，致造成種種的質疑。

選舉委員會將於截止後一週內甄審候選人的資格，查驗有否重複，非商戶代表或不合格者，計劃於二月一日按合符資格候選人名單，印製選票寄給候選人，進行互選，於二月十五日前寄回。

選舉委員會又特租用臨時郵箱，專門收集郵寄選票，於二月十五日六時提取全部選票，當晚六時在中華公所開票公佈當選議員名單。以票數最高的廿五人當選，同票者先開先得，同票落選者則成為候補議員。

有關議院在第一期選舉被黃毓興個人決定因懷疑欠付垃圾費而被拒參選資格，陳建立表示議院主席李衛新可能不願有其他商業推薦參選，未有向改選委員會重申議案，委員會亦不作主動的研究。

第一筆款項是中華公所興建廉價住宅基金，現金存款應在七十萬元左右，連夏路街五十號

(50 Herald Street)

之樓值，總數應有一百三十萬元以上，這筆基金的現金存款增長率大概是每年十二、三萬元，其中租金純收入九萬五千元，利息亦應有兩三萬元左右。(註)

於一九八三年九月十五日中華公所(陳毓興主席)代表全僑與紐英崙醫務中心及塔夫士大學簽訂備忘錄，其中規定醫院與大學各自投資三十萬元購買夏路街五十號樓宇贈送華埠日後興建廉價住宅。中華公所於一九八五年(黃兆英主席任內)成為該樓宇業主後即將之出租予(Telrad)電子公司。開始時年租七萬五千元，所有地稅、保險及修理均由承租人負責，年租現已增至九萬五千元，租約將於一九九三年初期滿，但最近已經有僑商向中華公所表示願以年租十萬元承租該樓宇。

第二筆款項是市府廉價住宅連鎖金在華埠樓宇所佔之股權出讓予聯邦國民住宅按揭公司所得之利益，成交日期現訂一九九三年五月，售價是二十五萬元，中華公所必須於出售後一年內向市府提出興建廉價住宅計畫，得到市府批准後兩年內開始興建，否則該款將如數交回市府，市府在華埠樓宇原來之投資總數是一百卅八萬元，以住宅為單位，其投資額是全市有史以來最高者。

市政府及(Perry/Jaymont)公司，即廉價住宅連鎖之投資人，選擇華埠為投資對象，及中華公所CCC B A股份兩合公司接受(Perry/Jaymont)公司的投資，係陳毓興、鍾耀星及我代表中華公所與市府及Perry/Jaymont公司接洽成功的，但後來中華公所決定另聘高朋接手辦理。

華埠樓宇開始於胡國新主席任內，在司徒德經主席任內動土，在黃炳鏐主席任內落成入伙。

我極力建議中華公所應該以這兩筆款項協助亞美社區發展協會及華經會之廉價住宅發展計畫，使居者有其屋，造福僑胞。

海外青年暑期研習團

僑務委員會為增進海外青年認識中華歷史文化，了解自由祖國建設進步實況，學習國語文應用能力，每年暑期舉辦研習團。

一九九三年海外青年暑期返國研習團，自明年元月十五日至三月十五日辦理報名，七月三日至八月十五日(計六週)在台北劍潭潭外青年活動中心與海洋大學舉行，有意報名者可自備回郵信封，逕向華僑文教中心索取表格。

凡有兵役義務問題(或持用觀光及探親事由護照出國)之華裔青年恕不接受報名，以免返國後再出境時發生困難。凡年在十八歲以上，廿三歲以下，在海外出生成長，且未曾回國參加此項活動的男女青年均可報名，惟同一家庭僅限一人參加，初審合格經電腦抽籤後，四月中旬公佈入選名單，並個別通知入選學員。

(註)我手頭上尚有一九八八年(即司徒德經主席任內)中華公所財務報告(由(Robert M. Mulvey)註冊核數師依法審核)，中華公所之廉價住宅基金總值是一萬九千九百一十元，在一九八八年十二月卅一日，中華公所現金存款有五百四十四萬五千四百三十二元。

研習班將招收學員總人數一千〇五名，美國地區學員八百四十名。主辦單位將按華裔青年之中文程度分班，講授內容：國語文教學、專題課程(以英文講授中國歷史、文化、政治及國粹)、國粹研習(依個人興趣選擇學習國畫、書法、國樂、國術、烹飪等)、民俗藝術(依個人興趣選擇學習捏麵人、扯鈴、中國結、剪紙、中國戲法、風箏、編結等)、訪問座談、休閒活動、遊覽參觀、家庭接待、教授人選，結業者將獲頒師大及海洋大學授予「中國語文及文化」課程兩學分證書。

據僑務委員會派駐此間之僑教中心主任林煌村表示，每年報名此項活動者甚多，他完全理解華裔父母之預期心理，希望初審合格參加抽籤者，必須注意到下列事項：年齡限制(七月一日為准)、有效護照影本(效期至一九九四年)、健康證明(一九九三年)、醫療保險(效期至八月月底)、同式半身照片四張、回郵信封、及家長簽署，缺一不可。如無法在期限前提出證明文件，初審即被剔除。林主任呼籲，申請表件寄出之前，家長應逐一檢視，以免發生退件補件困擾。凡完全符合規定者，入選機會在百分之六十以上，紐英崙地區每年入選學員名額在三十人至五十人之間。

此外，僑委會將遴選本區曾參加研習團、中文程度良好，表現優異者兩名，擔任今年之輔導員。凡二十歲以上，三十歲以下，符合前述條件者，可在三月卅一日前報名，由僑委會與教團共同審查後正式通知向台北報到，輔導員必須參加職前訓練，再正式擔任研習團工作。

林主任表示，每逢研習團消息公佈後，僑學先進電話索取表格甚多，為提高效率，凡索取者(注明學員或輔導員表)，請自行書寫收件人名地址信封，貼好兩張郵票，逕寄僑教中心專用信箱：

Chinese Cultural Center
P.O. Box 120166,
Boston, MA 02112
電話：四八二一三九二一。

法色特湖公寓

The Village of Fawcett's Pond Apts
148 West Main Street
Hyannis, MA 02601

位於麻州 Hyannis 市，The Village of Fawcett's Pond Apts 公寓大樓為耆英提供一睡房之單位。尚備有為殘障人士特設的單位。所有公寓單位均由聯邦政府廉租屋計劃資助。可函寄至上址申請。

大樓由 Corcoran, Mullins, Jennison, Inc. 公司管理。

平等住屋機會

基士頓公寓

Keystone Apartments
151 Hallet Street
Dorchester, MA 02124

位麻省 DORCHESTER 市。具一及二睡房之老人單位。供台資格之老人租用。

租金依收入而定。請函上址索取申請表。

全部單位均接受 HUD-S8，亦公開接受申請。

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平等機會房舍



西冷山區公寓

Salem Heights Apartments
12 Pope Street
Salem, MA 01516

位於麻州西冷市 (Salem) 之西冷山區公寓 (Salem Heights Apts) 大樓特為中、低收入家庭提供一睡房及兩睡房單位。公寓單位出租以有空缺為準。請向上址函索申請表。

大樓由 Corcoran, Mullins, Jennison, Inc. 公司管理。

平等住屋機會



卡柏山區公寓

Cobble Hill Apartments
84 Washington Street
Somerville, MA 02145

位於 Somerville 市，Cobble Hill Apts 柏文樓提供耆英及低收入家庭一睡房及兩睡房單位。亦有專為殘障人士而設的單位出租。租金視收入而定。請函寄申請至上址。所有單位均由聯邦政府廉租屋計劃所資助。單位出租以有空缺為主。

大樓由 Corcoran, Mullins, Jennison, Inc. 管理。

平等住屋機會

瑞得布碌公寓

RIDDLEBROOK APARTMENTS
RFD 2, 70042 West Street
East Douglas, MA 01516

位於麻州東道格拉斯，瑞得布碌公寓為耆英及殘障人士提供一間及二間睡房之柏文居住。

請書函至上址索取申請表格。

本公寓所有柏文是由農人住宅行政署及聯邦房屋都市發展署第八項計劃撥款資助。

凡是合格的低收入申請者一有空位即可遷入。



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**Boston Chinatown Post #328
The American Legion
20 Hudson Street
Boston, MA 02111**

Wishes

Everyone A Happy & Prosperous New Year

Veterans

You Can Be A Community Leader
By Joining Us

To support The American Legion Programs
and

To Help Your Follow Veterans for Obtaining Federal Benefits

We extend our thanks to the following people who contributed
and supported our Large Screen Color TV/Monitor Donation to the
South Cove Manor Nursing Home.

Joseph Aborn
Chinatown Cafe
Jade East Rest.
Poy Q. Ho
Bob Loo
Robert Soo Hoo
Perry Wong
Vinny S. Wong

Moy Bun
David Ching
Yee Toy Gai
Jack Lee
Maurice Searle
Florence Tow
Seami Wong

Our gratitude also goes to Director General James Chang of CCNAA
for his continuing support to our Boys State Program.

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The Boston Land Company Management Services, Inc.
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For many of these properties there is a maximum income limit
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1 person \$18,820 2 persons \$20,957

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The Boston Land Company is proud of all of its properties
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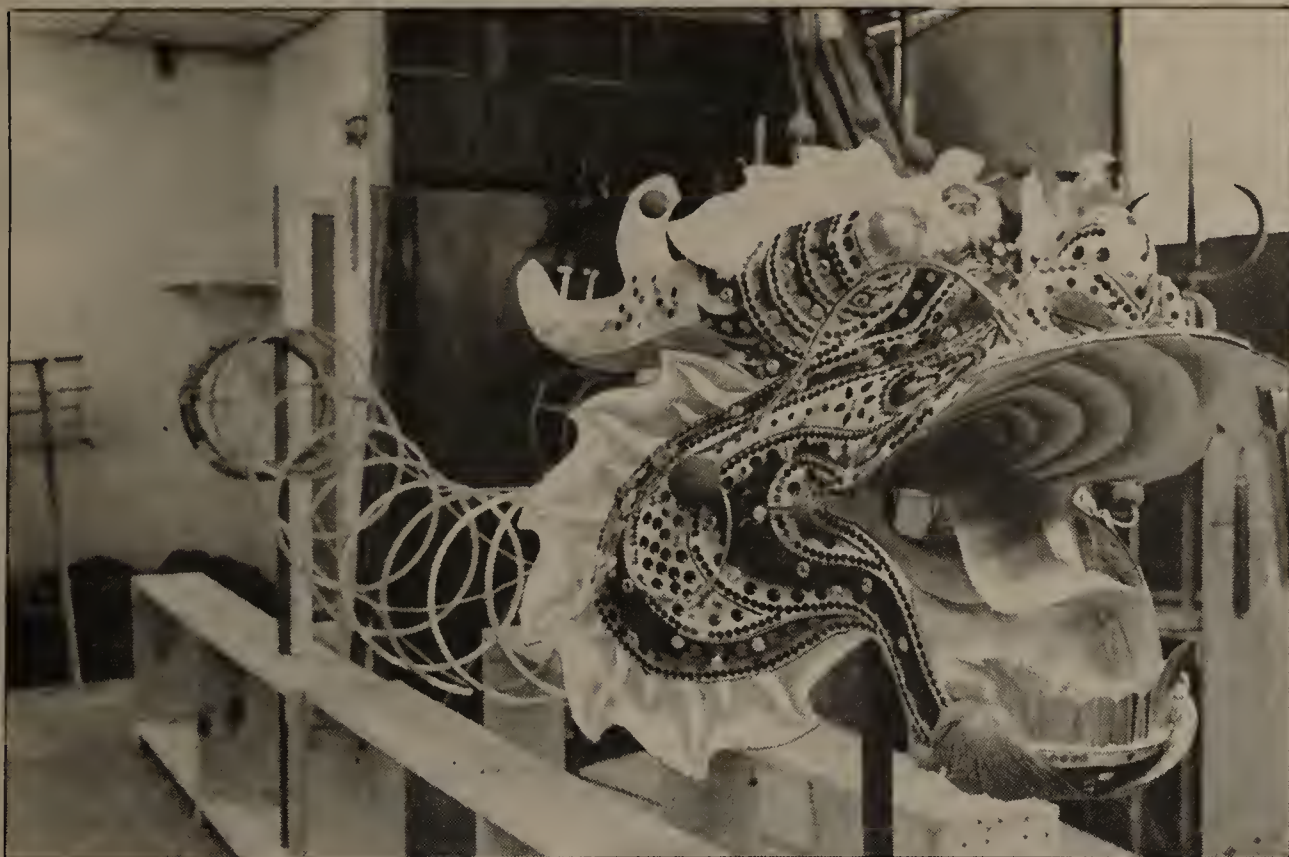
For more information on any of our properties or subsidy programs please call:

**The Boston Land Company
Management Services, Inc.
(617) 451-2288**

TDD No. (617) 451-2288



財發喜



龍祥在胡清師傅的武術館內裝置中的祥龍

美洲銀行尚欠一百萬

由華人籌辦的美洲銀行，最近獲麻州銀行局通過要求七百萬的基金。而美洲銀行現有六百萬的基金，尚欠一百萬。

麻州銀行專員亞倫·摩斯(Alan Morse)於十二月表示，州內一般要求新開銀行八百萬的基金，但考慮到「社區的需要」及「銀行的增長」，特例外核准美洲銀行減少一百萬。

美洲銀行自九一年籌組，向聯邦政府申請經營執照，要求七百萬基金

，銀行因籌募基金不足，於去年五月被聯邦政府否決。銀行於七月向麻州政府申請降低經營基金到五百萬。

銀行籌組主席陳文惠表示現時銀行基金有四百萬，另有二百萬表示承諾的基金。她希望華人能從亞裔社區多吸納一百萬，使我們的社區擁有我們自己的銀行。

美洲銀行現時租用尼倫街的舖位，預算於三月發行招股書，招募基金。

社區簡訊

僑教中心一月份活動

二、書畫展覽：
為配合舊曆年到來，增添過年氣氛，此間五位書畫家陳偉明、吳璧芬、劉建華、周積寅、梅宇國等訂於一月十六日至二十六日聯合舉辦迎春書畫聯展，將展出他們近期作品，地點在僑教中心大廳，免費入場，歡迎各界人士參觀。

三、新開第三期交際舞班(BALLROOM DANCING)：
A. 一月十日(星期日) 12:00-3:30 在中心大廳舉辦第二期交際舞班結業茶會，歡迎班外朋友參加，入場券每人六元。
B. 一月十七日至三月十四日每星期日 11:30-3:45 分初、中級一、中級二共三班，由馬衛平先生教課，包括CHA-CHA, RUMBA, SWING, TANGO, WALTZ, FOXTROT, 上課地點在中心大廳。即日起接授報名，初級班限三十二人，中級班限二十四人，名額有限，報名從速。

四、新開第二期外丹功班(中心主辦)
一月三十日至四月十七日每週六上午十時至十一時三十分，由張志通大師入室弟子賀緒武先生教授，共十

二次，每期五十元，所剩名額不多，報名請早。

五、新開第五期美容班(中心主辦)
一月三十一日至三月七日每星期日下午二時至三時三十分由專業美容老師雷麗英女士開設美容講座系列，包括食物與皮膚保養之關係，護膚按摩及面膜做法，日常及晚宴化妝，共六次，僅酌收講義費二十四元，名額以十五名為限，請儘早報名。

六、新開第二期繪畫班(中心主辦)：
一月二日起每星期六下午3:30-5:00 在中心第二教室上課，由謝淑儀小姐教課，學習實物素描、花卉、人像等，十二星期為一期，每期學費八十元，即日起接受報名。

七、成人國畫班(中心主辦)：
每星期六下午3:30-5:00 上課，由畫家張勤先生教授四君子(梅、蘭、竹、菊)，三個月一期，每學期一百二十元，名額有限，每期限八人。

八、英文班(中心主辦)：
上課時間：至明年一月三日止，每週上課四天，(星期二至五)，分初、中、高、晚間班。

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COORDINATOR, ASIAN SHELTER & ADVOCACY PROJECT

Coordinate fundraising and outreach campaign to create first Asian women shelter in New England.

Qualifications: Experience in Fundraising and community organizing and working with Asian communities. Bilingual preferred. Good salary. Benefits.

Apply to: Asian Task Force Against Domestic Violence
P.O. Box 73
Boston, MA 02120

Deadline: January 19, 1993.

PART-TIME CHINESE ADVOCATE, ASIAN WOMEN'S PROJECT

Provide outreach and advocacy, crisis intervention, interpretation and referrals to Chinese battered women and their children. 20 hrs/week. \$10,000.

Qualification: Fluent in Cantonese, Mandarin and English. Commitment to ending domestic violence. Familiarity with social service systems preferred.

Apply to: Asian Women's Project
P.O. Box 73
Boston, MA 02120

Deadline: January 27, 1993.

City of Boston School Department Executive Secretary to School Committee

Responsibilities:

- Provide administrative and executive support to the Boston School Committee
- Facilitate communication among members and between Committee and School Superintendent, other city departments and state or federal agencies
- Prepare materials for, attend and keep records of all School Committee and Subcommittee meetings
- Provide School Committee with information necessary to ensure adherence to established policies and legal requirements, research material for proposed policy and new requirements
- Direct the work of employees and consultants to the School Committee; hire and supervise such personnel with the approval of the School Committee
- Perform all other duties assigned by the School Committee or required by law or ordinance.

Requirements:

- Knowledge of educational issues, administrative experience, expert organizational, research, oral and written communication skills.

Salary: \$76,000.00

All resumes are to be forwarded to the Boston School Committee, 26 Court Street, Boston, MA 02108 by January 31, 1993. THIS POSITION IS SUBJECT TO THE CITY OF BOSTON RESIDENCY ORDINANCE. An Equal Opportunity/Affirmative Action Employer.

BPS

Boston Public Schools

紐英倫唯一雙語報紙

Newton Cemetery Corporation

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791 Walnut Street, Newton Center, MA 02159 (617) 332-0047

十二、一月三十一日(星期日) 10:00
12:00, 菩提弘法大會。
十三、一月三十一日(星期日) 晚上，
台灣同鄉聯誼會卡拉OK晚會。

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波士頓水務及排水管理局

有關波士頓水務及排水管理局之重要訊息

一九九三年收費標準

自一九九三年一月一日起，波士頓水務及下水道服務費將增加11.3%。

波士頓水務及排水道管理局對此收費之增加十分關心。收費將包含向麻州水資源局之購水及廢水處理費，以及水管系統之維修以保障用戶之安全。此外，收費亦必須反映波士頓港清理及其他有關環境保護及消費者保護的機關費用。因為上述費用的增加，以致一九九三年水費及下水道費之上漲。若有問題，請電三三〇～九〇八四。

每月收費

自一九九三年一月，本局將自每季收費改為每月收費。在交替期間，顧客可能會收到高達一百二十三的用水帳單。也有的人會收到少至二十七日的帳單。這些都是由於讀表時間的改變所致。自一九九三年二月起，所有的顧客將收到每三十日一次的帳單。若不施行每月收費，每局需要增高水費17%，因此，每月付費對大眾是較方便合算的。

水表的估計讀數

在某些情況下，例如用戶之水表失效；或讀表員無法抄讀水表；又或者位於戶外之水表機件失靈，則波士頓水務及排水道管理局會寄給該用戶一張估計用度之帳單，以過往之用度做根據而評估，及至能抄讀實際用水度數後，下一次的帳單會作出適當的調整。每一帳單均會清楚顯示其收費乃根據實際讀數或估計讀數而來。

假如水表讀數不能被抄讀，用戶該怎麼辦？

請填寫讀表員所留下的卡片，並於四十八小時內致電管理局，電話：三三〇～九〇八五，所有卡片上明列需要的資料均需提供。用戶亦可聯絡顧客服務部，安排特別時間讀表，以便發出實際用水度數的水費單。

預約電話：三三〇～九〇八四。

退 款

若用戶因故多付了錢，或因帳單調整而有餘錢，用戶可以申請退款，或是將此款算在下次帳單中，到時候可以少付，或是轉移到其他帳號去。請洽詢顧客服務部門。

電話：三三〇～九〇八四。

病人的權利

如果用戶本人或住客患上嚴重的疾病，波士頓水務及排水道管理局不會終止用水。但是用戶必須立刻請醫生或當地保健局的人員打電話給本局。

在致電的七日之內，醫生或保健局人員需要再寄給本局信件，說明並況疾病情。

※若患者得的是慢性病，則醫生或保健員需每三個月一次重新寄信，以通知本局。

※嚴重病況證明通知須包括財政困難資料。

若詢詳情或尋求幫助，請電收費部門。電話：三三〇～九〇八四。

水表測試

假若用戶在家中或辦公室安裝新的水表，可要永對舊的水表作其準確度之測試。但這項測試必須在拆除舊水表之前十日提出，否則舊水表會被廢棄。一個兩吋或小於兩吋之水表，收費為四十元，更大的水表則按其體積計算。假如舊水表測試出欠準確，用戶之帳戶將會有適當調整。所有水表測試均依據美國水務工作之標準進行。

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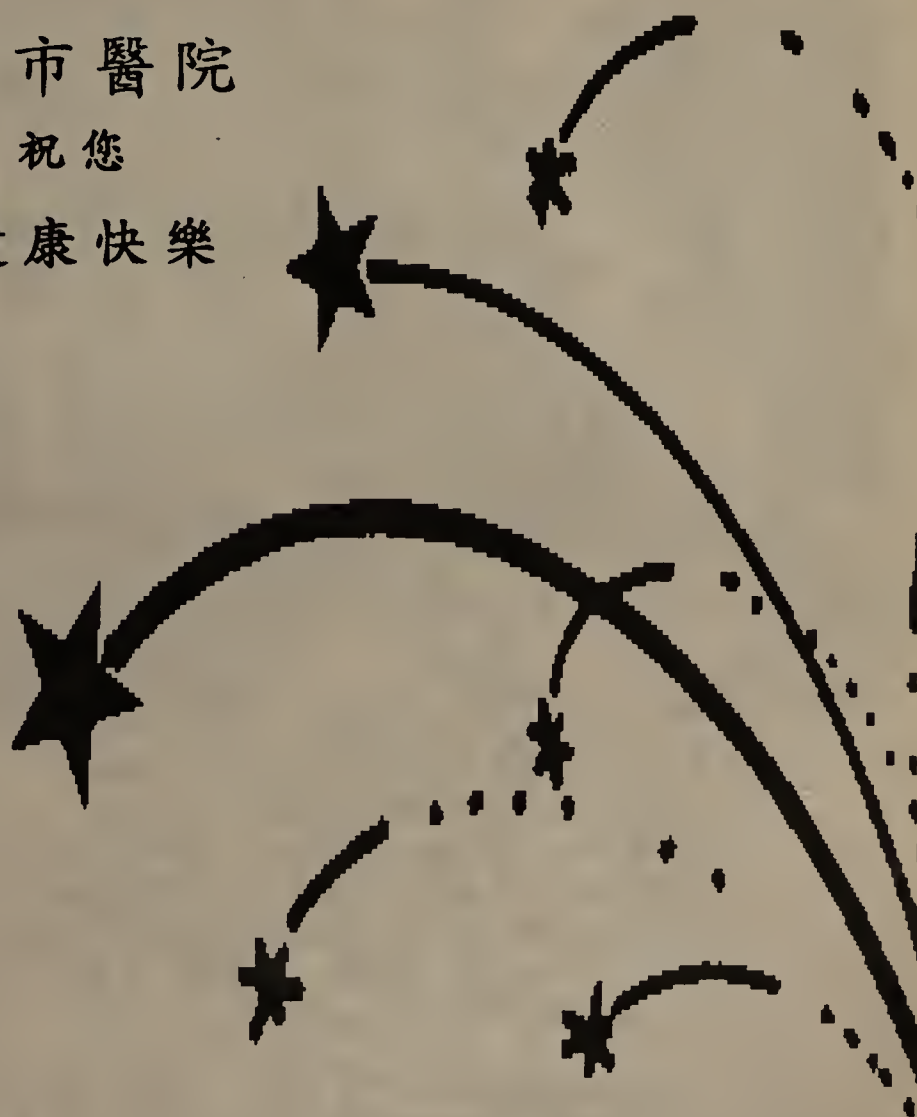
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區議會·承第一版

胡國新說捐款數目是五百元，但在晚宴上沒有宣佈。胡認為玻璃鞋酒吧是正當的商業，接受其捐款沒有不妥當之處。捐款是一項支持，是在節日慶祝下的一好意。反正區議會的運作有賴捐款維繫。他說玻璃鞋酒吧的捐款正如紐英崙醫療中心的捐款一樣，沒有理由要拒絕。紐英崙醫療中心在興建11C工程之前給華埠五萬元的捐款，部份作支付胡國新行政主任一職的薪金。對本報記者對有關捐款的查詢，胡國新極表反感，認為本報小題大做。更指責舢舨報年前刊登紅燈區另一色情酒吧「赤裸之眼」的廣告。在討論色情酒吧與區議會的立場衝突時，胡表示玻璃鞋酒吧向區議會捐款當然望博取好感，正如美國政治體系內的游說過程，但他說玻璃鞋的捐款並沒有要求區議會任何附帶的條件或協議。「區議會的決定由二十位區議員個別投票表決，捐款不能左右區議會的立場。」

舢舨於十年前曾接受過「赤裸之眼」的廣告。現時舢舨編輯的立場是不會考慮接受該等廣告的。

區議員兼華人醫務中心行政主任李惠珍對玻璃鞋的捐款表示關注，她說，改變紅燈區既是區議會一項很重要的使命，她質疑區議會應否接受色情事業商戶的捐款。她舉例防癌協會

不願接受烟草公司的捐款作比喻，說假如捐款來源與機構本身所推動的信念及原則互相違背的話，她建議不接受捐款，她同時認為區議會今後應制定接受捐款的規條，對玻璃鞋的「好意」，她認為應提出在議會上討論。區議員司徒麗英對捐款的反應是：「我不喜歡。我感受到我們對抗紅燈區這麼多年，現在接受紅燈區的商戶捐款總有點不妥當。」她亦懷疑商戶東主期望什麼回報，司徒麗英過去一年玻璃鞋東主力克·羅曼路(Nick Romano)及威廉·班尼特(William Bennett)經常出席區議會的會議，往往令她感到不安，有時討論牽涉紅燈區的問題，為不想表現太大敵意或惡意，他們的在場，令她不能暢所欲言。

資深區議員及南灣青年中心主任陳魯誠表示：「我希望他們不旨在向區議會收買投票。」他相信區議會對紅燈區的立場不會因玻璃鞋的捐款而改變。他說：「我個人並不支持脫衣舞酒吧在華埠經營，但對於他們的捐款，因為沒有促使區議會的立場改變，議會沒有為捐款而妥協，捐款應該是可以接受的。二十位議員的投票是我們的唯一的保障。」陳說紐英崙的捐款與玻璃鞋有不

剛上任的年青區議員林子生，因在市府牌照部工作，他對有關酒牌的表決他將不能參與。他對玻璃鞋的捐款反應是：除非他們願意轉為一家一般的酒吧，否則不應接受捐款。他揣測玻璃鞋希望以捐款收買華埠，「他們可以與華埠為友，但他們也得關注華埠的民生，色情事業對我們的社區沒有好處。」他不反對接受紐英崙醫療中心的捐款，因兩者經營的性質不同，他認為醫療服務對華埠有益。

區議員及聖占天主教堂奧理根神父認為：任何人都有權貢獻區議會。祇要他們不期望影響區議會，沒有附帶的條件。他覺得一家色情酒吧捐款給華埠無疑是很敏感的課題，但祇要區議會能保持其獨立性，接受捐款是沒有大問題。「我對色情事業的反對立場沒有因此而改變。」

區議會共同主席及波市公校委員阮浩鑾對玻璃鞋的捐款不見任何不妥當之處，「他們是正當的商業，正當的金錢，當眾捐贈支持區議會，有何不對？何況我們也是效法舢舨接受「赤裸之眼」的廣告費的做法。」他說華埠既接受紐英崙的捐款，便得保持一貫的做法接受其他的商戶機構的捐款。



※華埠區議會新舊議員合照：坐者左起曹李惠嫻、司徒麗英、陳耀庭、陳瑞金、陳思薇、陳李惠珍、曹桂清；站者左起：黃國健、奧理根神父、阮浩鑾、陳魯誠、黃子安、李秋明、翁念慈、林子生、陳雲能（音譯）、陳灼鑒、司徒彥鏗、黃兆英、胡國新、黃述沾、陳毓禮。

羅曼路與合夥人百力提自去年開始出席區議會，甚少缺席，說最初恐怕不被社區的接納，但日子久了，發覺部份議員如胡國新、陳灼鑒及阮浩鑾等很友善，廿一日的晚宴，胡與陳曾三次到訪他的酒吧邀請他們。羅曼路說他感到既為華埠社區的商戶，作出一點點的貢獻是應該的。對於華埠及市府反對紅燈區事業，羅曼路也意圖到業務被威脅，但說紅燈區的罪惡問題不應歸咎在他的身上，他說：「罪惡問題在街上，不是在酒吧內。我也希望市府警方聯手整理紅燈區的治安，加設照明。」

羅曼路參與區議會是希望社區人士與他們有所溝通，互相了解。至於捐款用意是否影響區議會的立場或將來的表決，他說：「我希望區議員認識我們後，基於我們的品格而作出決定。」

區議會共同主持陳灼鑒說曾有議員向他表示不滿接受捐款，為平息各方的質疑，他說打算將捐款歸還酒吧。他說今後將更謹慎處理捐款的問題。

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Thursday at 5:15, 8:15
Friday at 5:15, 7:40, 9:55
(Hong Kong, 1992) dir. Stanley Kwan
w/Maggie Cheung, Tony Leung
The story of Shanghai film star Ruan Ling-Yu,
the "Chinese Garbo" who took her own life when
she was twenty-five. A haunting and stylish biopic
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Thursday, January 21
Area Premiere!
GIRL FROM HUNAN
at 4:00, 7:55
(China, 1986) dir. Xie Fei and U Lan
w/Na Renhua, Zhang Yu
A vivacious teenager is whisked into an
arranged marriage with a 2-year-old boy,
yet falls in love with a more suitable
young farmer.

WOMEN'S STORY
at 6:00, 9:45
(China, 1988) dir. Peng Xiaolan w/Zhong Wenrong
Three peasant women leave their village to
escape their fates as self-sacrificing wives
and mothers.

Thursday, January 28
Area Premiere!
HARD-BOILED
at 3:40, 7:45
(Hong Kong, 1992) dir. John Woo w/Chow Yun-Fat
Woo's latest and most lavish thriller is an
action spectacular of extraordinary depth and
ferocity.
POLICE STORY I
at 5:55, 10:00
(Hong Kong, 1985) dir. Jackie Chan
One of the most beloved of Hong Kong
action flicks.

Thursday, February 4
RAISE THE RED LANTERN
at 4:00, 7:50
(China, 1991) dir. Zhang Yimou w/Gong Li
An educated young woman becomes the fourth wife
of a wealthy and powerful older man in 1920's China.
RED SORGHUM
at 6:00, 9:45
(China, 1987) dir. Zhang Yimou w/Gong Li
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Thursday, February 11
PEKING OPERA BLUES
at 4:00, 7:55
(Hong Kong, 1986) dir. Tsai Hark w/Brigitte Lin
Three disparate women find themselves aswirl in palace
intrigue in the wake of the Chinese Revolution of 1911.
CHINESE GHOST STORY
at 5:55, 9:45
(Hong Kong, 1987) dir. Ching Siu-Tung
A naive young tax collector stumbles into a haunted
temple and promptly falls in love with a beautiful
woman who is, unfortunately, dead.

Thursday, February 18
THE TWIN BRACELETS
at 4:00, 6:00
(Hong Kong, 1990) dir. Yu-Shan w/Chen Te Jung,
Liu Hsiao Hui
A deeply moving portrayal of one woman's struggle for
independence and for the love of another woman.
**THE REINCARNATION OF
GOLDEN LOTUS**
at 6:00, 9:55
(Hong Kong, 1989) dir. Clara Law w/Jol Wong
A sumptuous and exotic thriller that follows a young
concubine whose early death in one era leads to her
quest for vengeance in another.

Thursday, February 25
HORSE THIEF
at 4:00, 6:00
(China, 1986) dir. Tian Zhuangzhuang w/Tesheng Rigzin
Filmed in Tibet, this is the story of a destitute
clansman who, banished for stealing to support his
family, undergoes a remarkable odyssey in exile.
LIFE ON A STRING
at 6:00, 9:50
(China, 1991) dir. Chen Kaige w/Lu Zhongyuan, Huang Lei
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美國目前正在經歷一次自二次大戰以來最嚴重的經濟衰退，使人們深受困擾。據稱目前已有緩和迹象，但距全面復甦恐怕還是相當遙遠，這種逆境對於一般勞工階層的衝擊是相當大的，尤其是我們作為少數族裔和移民就更為可悲了。現時華裔的主要經濟活動，局限在餐館業，隨著社會的消費活動減弱，餐館的生意就不大如前，許多支撐不住的乾脆關門歇業，勉強能夠維持的也要裁減部份員工，致使很多從事餐館行業的工友失了業，而又長期未能找到工作。況且大多數餐館工友都不諳英語，也缺乏其它的謀生技能，想向別的行業發展也遇到極大的阻力與困難，當那有限的失業金領完之後，又何去何從，作何打算呢？在當今形勢之下，真可謂百般無奈，前路茫茫了。

不過，我們面對這個困境，過份悲觀，徒呼奈何是沒有作用的，反而應該更加振作起來，更加積極進取。只要我們善加利用一些機會去充實自己，是不難找到另一些有意義的收穫和發展的。

首先，我們可以利用失業的暫時賦閒，去學些簡單實用的英語，既然我們來到美國安身立命，無論如何也

要掌握一些英語簡單日常會話。在麻省，現時有一項法例是當你失業金快領完的話，而你在每星期有二十小時以上的時間學英文或參加其它訓練，可在失業局申領延長十八個星期失業金。我們是沒有理由不好好利用這個福利優惠來充實自己的。

我們除了學習英語外，一定還會有一些平時感到有興趣的事，却因為忙碌賺錢而不得不放棄的。比方說，我們移民到了波士頓已經多年了，我們對她的風土人情、自然景觀了解有多少呢？對她的歷史名勝、文化藝術等等又知道幾許呢？我們做工時，每週六天都是離開家庭便踏進餐館，剩下一天也要好好休息以恢復體力，哪有心情去尋幽探秘呢？長此以往就會使我們覺得生活枯燥無味，而眼光狹窄了。現在暫時有了閒暇，何不只好安排去廣泛接觸一下生活的另一層面呢？我們總可以選擇一些活動來充實自己，提升生活情趣的。諸如到圖書館借一些好圖書來閱讀，到各種博物館參觀瀏覽，參加一些自己喜好的文康活動等，這都是有益身心增長知識見聞的好事情。而我們更可以藉此機會去接觸和認識社區的人和事。助人、助己，參予一些社區、社會的活動，更多地了解美國社會的運作及種種問題，透過一些渠道表達自己的呼籲和期望，使政府和社會各界能了解我們的需要切實地援助我們，使我們能得到各種訓練而重獲就業機會。以美國在當今世界上獨一無二的超強地位，是毫無理由讓它的人民長期失



業下去的。所以，只要我們好好地把握時機充實自己，仍然是大有可為，仍然會有光明的前景。

總之，失業雖然不怎麼美妙，但只要正確對待，樂觀向上，就能使其傷害程度降至最低，並將之不利轉化為有利。古人云：失之東隅，收之桑榆，就是這個道理。

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銀行收購中華貿易大樓

重建局擬發展

位於華盛頓街的中華貿易大樓於一月四日進行拍賣，由原按揭的波士頓銀行、新世界銀行及所屬銀行合組以一百八十萬購得。

波士頓銀行的發言人康妮·何寶(Connie Hubbell)表示銀行將物業對樓宇有興趣的買家，而波士頓重建局是討論中的其一對象。何寶表示售賣對象將考慮到對社區的影響。

拍賣前的一週，重建局主任保羅·百力堤表示重建局為不希望大樓的拍賣錯落色情事業商戶之手，希望以一百七十萬或以下購入。百力堤表示重建局將與市府首都計劃辦事署聯手購買中華大樓。

拍賣當日場面熱鬧，約有一百人齊集，註冊競投者中包括長江企業東主劉漢榮，他對中華貿易大樓有興趣是希望將其發展成一購物及飲食商場。談及大樓過去的失敗經營，劉說可能因欠缺完善管理及推廣有關。

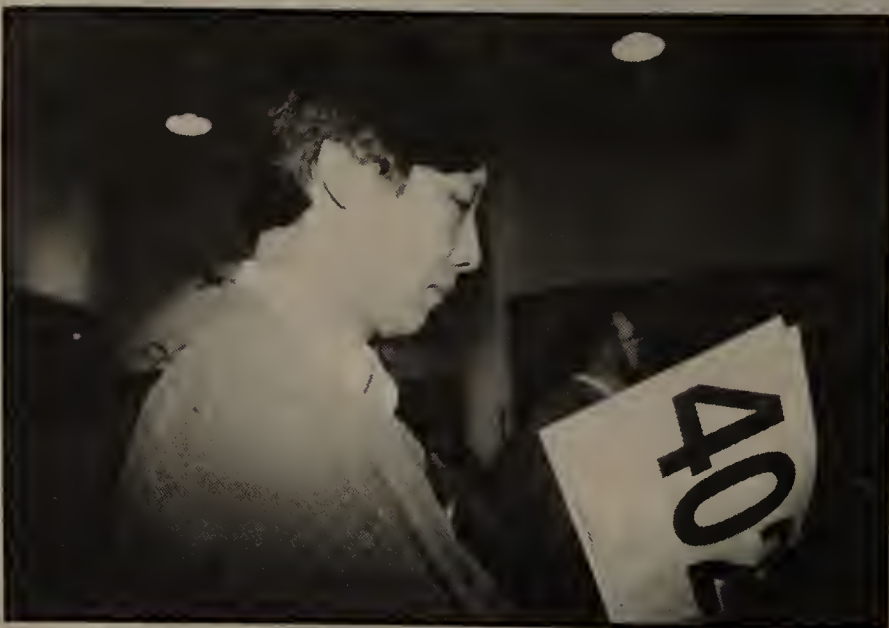
拍賣由萬寧公司主持，該公司不願透露註冊競投的總人數。拍賣在沒底價下開始競投，競投最厲害的是波士頓銀行組代表及一南波士頓的地產公司識達有限公司(Secar Corp.)。

其競投者威廉·林馬表示看準大樓建築好而且地區佳，他相信市府會把紅燈區清理，到時該區加以推廣，必能發展成有利的商業及零售用途。該公司在華埠及南端一帶擁有物業。

波士頓銀行在出價一百八十萬後，林馬決定放棄出再高的價錢，恐怕公司的資金有限。

中華貿易大樓在八五年啓用，華人經濟發展協會擁有土地，海灣集團管理，海灣集團因經濟出現困難，無法繳交按揭，遂將大樓拍賣。

華人經濟發展協會的陳志清對中華貿易大樓的拍賣感到難過，希望能找到適當發展商把大樓購回。陳說已致信重建局及波士頓銀行表示對大樓的興趣。



中華貿易大樓拍賣，有意競投人之一。

重建局希望購買中華大樓，主要是因為大樓在發展下華盛頓一帶的關鍵角色。市府與重建局銳意在不久的將來剷除紅燈區，最重要是防止色情商業購買一帶的物業。

華盛頓街一幢棄置的舊樓海頓樓最近的拍賣，玻璃鞋幾乎以高價購得，後遭市府及社區強烈反對，去年底華裔商人黃官義與波士頓歷史公司合夥簽署了購買同意書。前車可鑑，重建局恐怕中華貿易大樓若被私人財團購入，為利是圖，威脅該區的發展。

重建局的目标是穩定下華盛頓街一帶，意識到紅燈區的商業及帶來的罪惡，對發展造成很大的障礙。

除了中華貿易大樓外，重建局最近亦與紅燈區大業主嘉云·費滋路(Kevin Fitzgerald)商議協助他申請貸款，將「朝聖者」成人電影院及鄰側的「赤裸之眼」酒吧的樓宇拆毀，用作臨時停車場，等待適當的發展商。

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李健遠被委任

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波士警務署長盧柱最近委任華裔聯絡員李健遠出任警校諮詢委員會。警校諮詢委員會的作用是審查有關警校的課程及警校主任建議有關特別訓練課程的需要。諮詢委員會希望加強社區與警方的聯繫。如有任何建議，可聯絡李健遠：六三五-三四八五。

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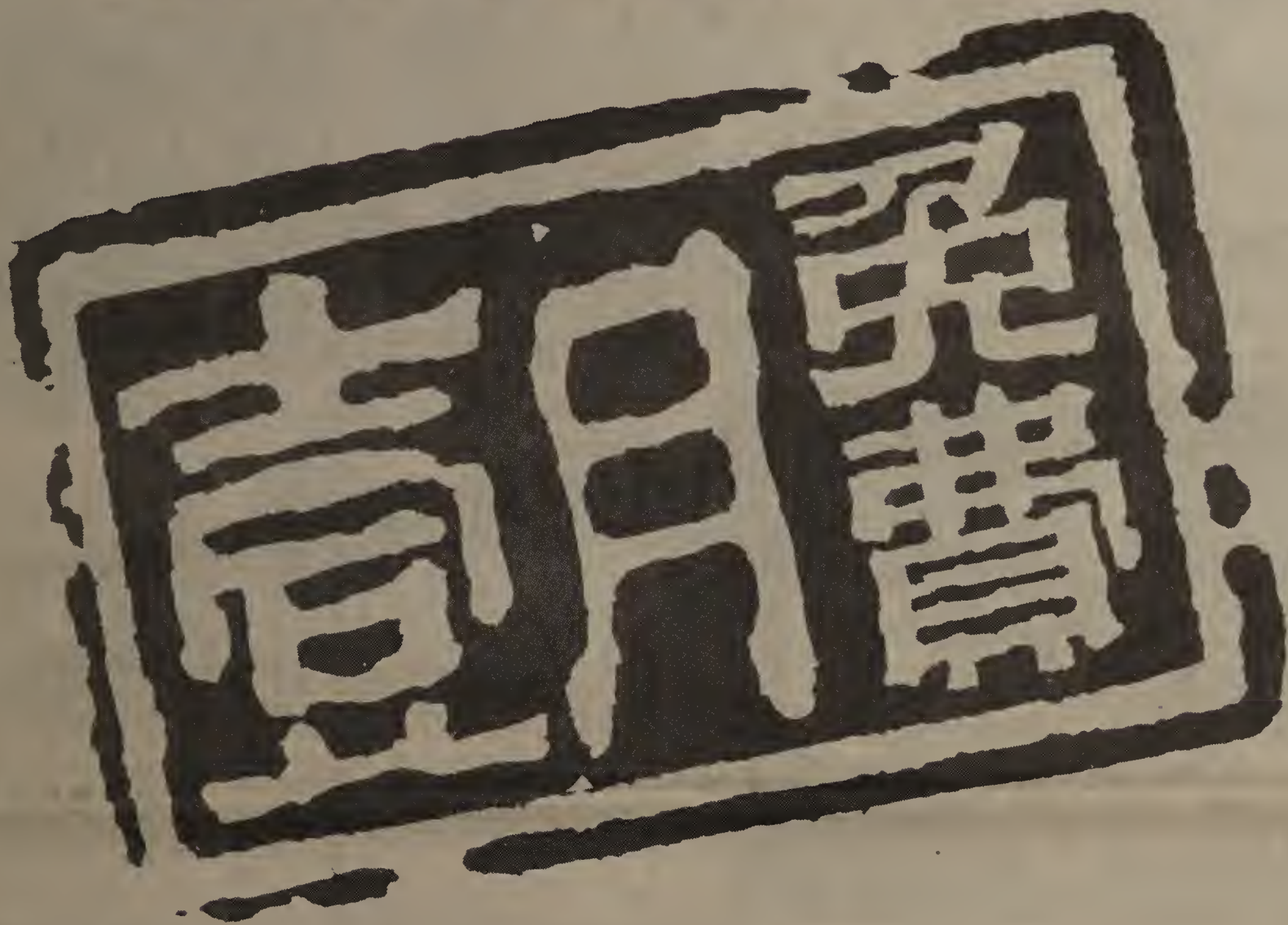
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教育感言

——趙薇薇

時光匆匆，不經不覺在教育界工作已有二十多個寒暑，「教學相長」、「有教無類」，一向是我個人的教學宗旨。「學無前後，達者為師」及「不耻下問」更是我個人的教育守則。只要有適當的機會，無論是否我自己班的學生，我都會以有教無類的精神，去灌輸正確之人生觀及學習態度給學生們。而我自己也不斷的改進，同業先進的提點，令我得益不少。

移民來美之後，有幸能在波城從事教育工作，十多年來，在教學相長下，使我在教育界的領域得以擴展，也令我深深領略到在美國教育與政治相輔相成之密切關係。在美國，作為一個教育工作者，不能空有一腔熱血，也不能只依仗崇高之教育理想，外界之影響力是重要的。是與非、好與壞，可不是劃分得這樣明確的。

很多新移民來美後，由於語言不通，生活習慣不同，從而容易產生思想情懷，所以他們很希望自己的子女能得益於雙語教育，漸漸地在語言及文化上融匯於主流中，減少兒童在陌生環境裏可能產生之徬徨心理，以致缺少自信心，影響他們將來在現實社會中所扮演的角色。怎樣去達到這個神聖的使命，就有賴於所有的教育工作者。我個人在日常的教育範圍內，

就盡量訓練學生們以正確的客觀方法去分析事物，去解決問題及去挑戰環境；更重要的是要尊重他人的文化及重視自己的文化，從而養成不卑不亢之精神，以達到多族裔和平相處之境地。

這麼多年來，最令我感到欣慰的是看到一批又一批的雙語學生們逐漸打破語言的障礙，在學業上有所成就。這種無名的滿足感，非筆墨所能形容，也不是金錢或者虛名可以替代的！每當舊同學或他們的家長回來告訴我誰人考入了波士頓拉丁中學；誰人得到了什麼獎項；誰人考到了什麼好的大學；誰人迷途知返，進步神速；他們的喜悅及感激的目光代替了千萬萬語的多謝詞令，也補償了多年來為他們的成長而費的心血。相信所有的教育工作者也會感受到這份欣慰。學生的成就就是對我們的最好鼓勵，是我們的最好禮物。

雙語教育與主流教育應該是唇齒相依的，而不應是楚河漢界般各自為政。須知不同文化之衝激，困擾了主流社會；無言或公開的敵視，也同樣地困擾其他族裔。如果教育工作者不能排除私人之成見去正視這問題，去開解這誤解的成結，最終受害的還是我們的下一代。外來的壓力很多時令我沮喪，有時更令我放棄一切積極的參與，回歸大眾所認同的圈子裏。但是，當我看到學生們那純真的笑臉，那迷惘的眼神，那好學的精神及那

無助的沉默，又怎放得下心下去歸隱泉林，過那與世無爭的歲月呢？！唯有鼓起勇氣，盡一己所能，希望明天會更好！這也是我近年來盡量參加與拓展多元文化教育有關活動之主因。希望透過不同的活動，能令各族裔互相了解及接受個別文化的差異，從而接受及認同他人的平等權益，以達至「大同之世界」。只有族裔和諧，下一代才得享受實質之平等教育環境，才可以發揮個人之專長以服務社會，不必要的暴力罪案一定會下降。正確的教育透過無私與愛心的教育家苦心傳播，就是最好的靈丹妙藥。

近年美國經濟不景，每個公民或多或少都蒙受打擊，教育圈子也不例外。主流及雙語教育很自然地受到衝擊，族裔和諧相處便成了一門熱門學問。怎樣令學生們融洽相處？怎樣令教師們有教無類？這些都是當前急務。但是，知易行難，只有排除個人之私見，衷心地為下一代而耕耘，一定能達到一致的共通點，真正正為改革教育而改革。為了要達到這美好的一天，我願與各雙語及主流之教育有心人共同努力，讓我們先走出我們的小圈子，回歸大同，成為學生們的模範榜樣，為教育而教育，無負這神聖的職責！

趙薇薇現時是寶雲小學的四年級雙語老師，從事教育工作二十多年

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為孩子在兒童博物館內慶祝中國新年



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「不應該是這樣的……」

種族衝突影響亞裔學生

上個月一位亞裔代課老師告訴我，她的一名亞裔學生在學校受到騷擾並被毆，一個星期之後，這名學生轉學了。一位在亞裔小學授課的老師也說看到她的學生在巴士上幾乎天天都受到騷擾。一所本地中學裏，在亞裔學生示威並要求校方改善校內的種族問題之後，一名亞裔學生在午餐室裏公然受到辱罵。而種族主義、反同性戀以及反亞洲人的塗鴉也出現在衛斯理學院的校園裏。

大多數人對最近發生於美福中學的事件感到震驚與憤怒——這宗種族衝突事件涉及了百名學生，也招來五十名帶狗、持武器的警察入校平息事端。在進行調停期間，學校被迫停課一星期。

學校的風氣問題愈來愈嚴重。學校風氣乃指整個學校的學習環境。這所學校怎樣？感覺如何？是不是每個人都能受到尊重及鼓勵？這是不是一個群體社會？

全國移民學生中心 (National Center for Immigrant Students) 針對一九九二年在各大報上關於從幼稚園至十年級校內所發生的衝突事件報導作為期兩個月的調查，得出下列重要的發現：

一、種族之間的衝突事件在全國有擴大的趨勢，不僅是城市內的學校種族漸趨多元化的現象較明顯，而市郊及鄉村的學校亦呈現學生種族多元化的現象。

二、衝突包括了言語上的侮辱、肢體的攻擊、互異種族的群架、個人與個人的打鬥、帶着仇恨的塗鴉等等。三、報紙上一般淡化處理這類報導，這可能意味校內種族間的衝突的問題遠比大眾所認知的更為嚴重。

雖然學校可能將這類衝突視為個別獨立事件，但我們的社會與年輕人對於種族、階級、語言的分化却已十分明顯。怨恨與暴力傾向充斥於廣播、政治性辯論與日常生活會話當中。



鼓吹種族融和的示威行列

這些事件到處都是，也影響了所有的人。與美福中學事件的是，這些事件不僅僅是黑人與白人的問題。亞裔父母與亞裔團體期待我們的子女在學校有優異的表現，希望他們努力用功創造美好前程以期更好的未來。然而我們却可能忽略了子女在日常現實中的經歷。由於一般人對於亞裔學生「乖牌」的印象，學校職員通常也忽略了亞裔學生的需求。此外，大部份學校並未聘用足夠的、能更了解亞裔學生或為他們說話的亞裔教師、顧問或行政人員。

在學校或課堂上成為種族侮辱、騷擾的目標或被整體忽略的學生是不可能獲得有效的學習，也無法發揮他們的潛能。他們需要別人的尊重，他們也需要公平的對待。

於校方最重要的是正視種族緊張的事實。學生需持續性的機會來討論他們的經驗，分享彼此的意見以求改善現況。在學校課程中應灌輸多元文化及反種族主義的思想，而職員則需專業訓練發展的機會。學校顧問的更多元化是必需的，而在學生同輩之中調停及解決紛爭的訓練也是應有的。若學校能將學校風氣問題置於第一位，這些步驟都是可行的。也許會花些時間，而剛開始時也可能產生一些阻力，但發展防範的策略却遠比未來必須面對警方、法律、暴力等等的危機要實際得多。

亞裔團體同時可成立機構鼓勵學生表達自己的意見，並使學生明白種族衝突事件的嚴重性。展開社團性質的青年領導能力訓練計劃也是當務之急。在愈來愈多亞裔人參與教育政策人事方案上的，亞裔團體就應在培養學校風氣以教育下一代的任務上採領導地位。

相信很多人都能憶述在美國社會裏種種受害的自己的經驗，大部份的時候我們會吞聲忍氣，嘗試埋頭幹活而忘掉它。但很多時在心靈上的痛楚是不容易磨滅的。一名在抗議種族歧視的亞裔中學生說：「在街上，這種事件隨處會遇上，但不應該發生在學校裏。」

她說得對，我們也必須要有所行動。

本文作者李惠芬是全國移民學生中心的主任，及麻州亞裔教育人士協會的主席。



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張曼玉與吳啟華在《阮玲玉》中劇照

《女人的故事》的三位農村婦女跑到大城市闖生計，鬧了不少笑話，也迫出了堅強與勇氣。
中國當今最有影響力導演之一張藝謀的《紅高粱》與《大紅燈籠高高掛》，斥訴封建社會的腐敗，張的電影每當壓迫感，看他的電影才感電影藝術的力量。
被三藩市影評人譽為「女同性戀者的大紅燈籠高高掛」的《雙錫》，台灣留美導演黃玉珊將反封建與同性

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文化藝術活動：
會場設舞台，安排亞洲十多個國家的連場傳統音樂、舞蹈、武術演出及手工藝示範。會場同時包括廿一輛九三年最新款的日本及韓國車。不停播放介紹亞洲各國的錄影帶，兒童博物館亦與公共廣播服務電視網及WGBH電視台設計兒童娛樂節目。也提供場地讓亞裔社區的非牟利及服務機構推行介紹及外展工作。
亞洲節的創辦人是日裔的田畑和美先生，田畑和美為空手道教練，在美各地教授，現經營波士頓兩家日本餐館。他參考每年的亞美團結聚餐，但聚餐通常討論亞美重要專題，田畑和美希望以輕鬆的形式將各裔族的人聚在一起，彼此通過文娛及談商而作進一步的認識。他亦參觀過西岸類似的大型日本食品節及展銷會，發覺東岸紐英倫就沒有類似的活動。他計劃亞洲節每年舉行，通常二月份是旅遊業的淡季，他希望亞洲節漸漸成為每年的盛典，能吸引麻州及美國各地的遊客到波士頓。

節目主任甄碧鳳表示，徵求商戶在推銷亞洲節徵求參展商戶時，亞洲節對紐英倫較保守的民風來說畢竟是個嶄新的概念。二百個攤位，她說大約售出百分之八十五，以第一年來說也不錯。甄過去曾義務協助亞裔團結聚餐的籌備工作，對這次波士頓亞洲節感到興奮。
波士頓亞洲節的時間如下：
二月十九日：十二時至晚上九時
二月二十日：十一時至晚上八時
二月廿一日：十一時至下午六時
地點：
Hynes Convention Center,
Boylston St.
票價：成人六元，十二歲以下及六十歲以上者三元，團體票價四元。
查詢：四二五-二五一五。

精選中以女性為題材的有關錦鵬及彭小蓮的《女人的故事》。張曼玉飾演上海三十年代女星阮玲玉悲劇的一生，奪得柏林最佳女星獎。看過關的《人在紐約》，阮玲玉是個失望。影片詳細鋪排有關阮的資料，但對於這個一代傳奇人物缺乏深入的刻畫，雖未能把握三十年代上海影城的風貌，在戲劇性而言沒有突破，阮玲玉仍然是個神話。
《湘女蕭蕭》及《女人的故事》均以女性反抗封建思想與傳統為主。阮玲玉被「人言可畏」四個字迫害而死，《湘女蕭蕭》及《女人的故事》亦寫封建傳統下被壓迫的婦女

戀兩個主題圖以一石二鳥的處理，結果是同性戀的主線無容發揮，被反禮教主題所碰觸。
香港女導演羅卓瑤的《潘金蓮的前世今生》將前姻緣今生種的交錯巧妙交待。電影富詩意也富時代性，實為佳作。
其他選映的香港片仍迫隨動作、靚女明星、笑料的方程式，希望不是美國觀眾看成港片的典型。
另一推薦電影是陳凱歌的《邊走邊唱》。
百力圖電影院 (Brattle Theatre) 位於哈佛廣場百力圖街四十號，查詢：八七六-六八三七。華語電影精選節目如下：(每週星期四放映)

- 《阮玲玉》：關錦鵬導演，張曼玉、吳啟華主演，一月十四、十五、五時十五分，八時十五分。
- 《湘女蕭蕭》：謝飛、烏蘭導演，一月廿一日，四時及七時五十五分。
- 《女人的故事》：彭小蓮導演，一月廿一日，六時及九時四十五分。
- 《辣手神探》：吳宇森導演，周潤發、梁朝偉、毛舜筠主演，一月廿八日，三時四十分及七時四十五分。
- 《警察故事》：成龍導演，成龍、林青霞、張曼玉主演，一月廿八日五時五十五分及十時。
- 《大紅燈籠高高掛》：張藝謀導演，鞏俐主演，二月四日四時及七時五十分。
- 《紅高粱》：張藝謀導演，鞏俐主演，二月四日六時及九時四十五分。
- 《刀馬旦》：徐克導演，林青霞、鍾楚紅、葉倩雯主演，二月十一日四時及七時五十五分。
- 《倩女幽魂》：程小東導演，張國榮、王祖賢、午馬主演，二月十一日五時五十五分，九時四十五分。
- 《雙錫》：黃玉珊導演，二月十八日四時及八時。
- 《潘金蓮的前世今生》：羅卓瑤導演，王祖賢、曾志偉主演，二月十八日六時，九時五十五分。
- 《馬賊》：由壯壯導演，二月廿五日四時及八時。
- 《邊走邊唱》：陳凱歌導演，二月廿五日六時及九時五十分。

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美洲銀行新春公告

本行蒙社區人士支持，踴躍參加公聽會，已取得麻州政府初步許可，近日將於州政府批准招股書後公開招股。企望各界一本初衷，再接再勵，早日促成我社區銀行成立。 順頌

新春快樂

如有問題請電：六九五-二八〇〇

陳文惠律師

舢舨

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一九九三年一月十五日

第廿一卷 第七期

逢每月第一及第三個
星期五出版

國際期刊統一編號：0738-4467

廣告電話：426-9492

脫衣舞酒吧捐款區議會

接受與否議員意見紛紜

華埠區議會一向倡導剷除紅燈區，對色情事業的設立一直持反對的態度，但當色情事業商戶獻上捐款時，區議會應否接納呢？

十一月廿一日華埠區議會在龍鳳酒樓晚宴迎接新當選議員，宴上行政主任胡國新宣佈玻璃鞋脫衣舞酒吧捐款給華埠區議會，以示支持議會工作。會上有人感謝意，也有人為之側目。

市府華埠聯絡員李健遠說當晚見到玻璃鞋的兩位東主被邀為座上客已大表愕然，聽到有關捐款的消息幾乎想馬上離座，他與甲區警司凱頓同桌更感尷尬。他說：「接受色情架步的捐款不但不妥當，簡直是不道德！」

他說市馬費連致力剷除紅燈區，社區近年也表現堅決反對態度，每有新建的色情事業立足，便到牌照部提出反對。李說華埠要求警方致力禁止娼妓活動，警員矯裝妓女冒生命危險大舉緝捕嫖客，達到顯著的效果。如今却樂意接受色情架步的捐款，對社區，特別年青人樹立很壞的榜樣。

李亦指出玻璃鞋的色情事業雖然受第一修改憲法的保護，但其縱容的非法活動是市府所不容許的。玻璃鞋酒吧在八七至八九年間，曾遭七次停牌，因酒吧內僱員向顧客索求請酒，也有賣淫活動。

轉B第十一版

中華商董議員選舉重新進行 選舉委員會商議周密規條

據選舉委員會最近發表的新選舉規條所顯示，中華公所商董議員九三／九四年度的新議員，相信最快要到九三年二月十五日才能選出。

由於中華公所商董議員選舉在去年十一月初開始接受提名至收集候選人表格其間出現的混亂及漏洞，引起僑界的議論及非議，於十二月二日的中華公所例會上，經過連場的激烈爭論後，決定取消所有參選表格，以求清白，重組選舉委員會重新策劃選舉事宜。

選舉委員會由十一位現任中華公所議員：陳家驊、余仕昂、蔣宗壬、黃國威、陳仕維、梅張新祚、陳建立、雷國輝、伍洪坤、陳昌及胡清；以及去屆中華主席及顧問：胡國新、司徒彥鏗、黃兆英、陳毓璇、李國樑、黃君裕、黃炳鏐，以及現任主席黃毓與所組成。

選舉委員會雖於十二月初組成，但委員怨言等待黃毓與遲遲不願召集會議商討選舉事宜，浪費時間。黃於十二月廿四日平安夜晚上召集會議，部份委員亦不滿黃的「刻意」安排。即使平安夜加上嚴寒的天氣，出席的委員還是超過百分之九十五，未甫出席的蔣宗壬亦以書面提交多項建議。

會議上浪費了很多時間在爭論選舉委員會應否推選主任；抑或由黃毓與為當然主任。最後決議推選陳建立為主任委員。

陳建立表示目前祇集中將選舉過程做得更周密，避免出現漏洞，同時綜合考慮各建議的實際可行性，希望選舉順利完成。

轉B第十六版



《A時裝》東主胡其堅

波城首間華人開設 工會合約製衣廠

在市面經濟一片蕭條，製衣業直走下坡之際，香港移民胡其堅在華埠開設的「A時裝」製衣廠代表了製衣業逆景求存的新路向，市府與工會的合作下，協助社區製造了經商及就業的機會。

據女服工會的經理華倫·柏彼些尼(Marlene Peppel)指出，波城的製衣業從八〇年代的六十間，降至今只剩下十五間。年來製衣廠一直在倒閉，有減無增。胡其堅的衣廠是十五年來第一家有工會合約的新設衣廠，而由華人開設的衣廠，柏彼些尼估計約有四間，却都沒有工會的合約，A時裝是波城有史以來第一家華人經營的工會合約製衣廠。

有工會合約的衣廠，得依從工會制定的薪金額，員工亦得以享用工會的福利，包括醫療保險及工會開設的英文班。

鳴謝

轉第廿二版

本期特刊，承各社團、商戶惠刊廣告，復蒙

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舢舨雙週謹啓

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反對馬津道出口

華埠社區現正收集簽名，反對中央幹綫工程擬馬津道出口通道的計劃。

華埠中央幹綫專組，包括昆士學校社區中心的梅大衛、區議會的陳灼望及南灣青年中心的陳魯誠，以及社區熱心人士，仍為中央幹綫於馬津道興建出口通道，是漠視華埠社區民生及安全的計劃。

馬津道附近，正臨昆士小學、社區中心、華人醫務中心、君子樓、公路村及正將興建的華信屋，這一帶人口稠密。中央幹綫若於該處興建出口通道，將於嚴重增加交通量，威脅附近居民的安全，造成交通擠塞、噪音、空氣污染等問題。

華埠社區早於三年前已向中央幹綫表示不滿興建馬津道出口，但至今仍未見有明確的改變計劃，華埠社區人士極表憤慨。

陳灼望說希望收集數千個簽名，將請願書遞交麻省交通部部長(James Kerasiotes)，並希望與他商議表達華埠社區的關注。



「爆竹一聲除舊」廣教學校課室已掛上爆竹紅封包迎接春節來臨。

編輯小啓

一九九三年是十二生肖中的雞年，夏曆四六九一年舢舨全人先向各讀者拜年，祝各位雞年大吉，萬事如意！

總結過去，展望將來。舢舨在十月慶祝創刊二十週年時，曾經構思「舢舨之友」的概念。希望鼓勵亞裔各階層專業人士以一己的獨到見解，提出大家關心的問題在社區討論，增設彼此對問題的了解與認識。本期刊能邀請各界人士的參與撰寫，發表心得。經濟不景，不少亞裔失業，張福全談失業工人鬥志，默默耕耘二十載的老師趙微微抒教育感言，王啓華談推動中華文化、朱蓉談華人藝術圈、李惠芬談校內種族和諧、香港海外民主人權促進會談香港的民主等等……舢舨除了多謝他們對社區的貢獻外，更希望藉此鼓勵其他亞裔人士參與發表意見，亞裔值得關注討論的問題還有許多許多。

本期封面及年曆選畫精采，得多謝畫家陳志濤及賈泊。華埠相士招北恩居士特別替本刊讀者推算雞年運程，不勝感激。

最後，本刊多謝各商戶的鼎力支持，以及義工的熱心協助。

華埠慶祝農曆新年，將於一月卅一日(星期日)中午舉行，當日由各醒獅向華埠商戶拜年，大放爆竹賀歲，請注意當日部份街道將臨時封閉。本期刊出版後，下期刊將於二月十九日出版，截稿日期二月十二日，敬請注意。